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Kinematograph WEEKLY

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IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

CEA ACCEPTS EADY DEMANDS

Issue Now Is 'How Much'

EXHIBITORS will meet Sir Wilfrid Eady, Second Secretary of the Treasury, before Budget Day, April 10, to tell him that they are prepared to continue the voluntary levy to a British production fund. The CEA entertainments tax sub-committee met last week and discussed the statement made by Sir Wilfrid, that, if seat prices are increased the Treasury must have a share. It was decided that a further approach should be made to the Treasury, based on the principles set out by Sir Wilfrid at the earlier meeting.

The CEA deputation is faced with these problems, says a KINE. reporter:—

If the Eady scheme is extended and the majority of seats put up by 1d., equally shared by the trade and Treasury, then the popular price 1s. 9d., already 1s. 10d., will go up to 1s. 11d.—a difficult price. But if a 2s. seat is introduced, it is probable the Treasury will demand 1d. on the increase and tell the CEA that producers must have ½d. of the remainder. But the CEA is opposed to giving the BFPA more than the additional ½d. levy for which it was originally asked by the BFPA in its memorandum.

A 2d. increase on seat prices over 1s. 6d. is considered dangerous as it might build up strong patron resistance, a point to be made to Sir Wilfrid.

The CEA, in accepting the pattern of extending the Eady scheme, will try to persuade the Treasury to give greater relief to the smaller halls by concessions on seat prices below 1s. 6d. But the KINE. political correspondent says that it is unlikely that kinemas will be given more than they were given last year in the cheaper seat price range. And, says our correspondent, the industry cannot rule out the possibility that the Government may be forced by economic reasons to scrap the Eady scheme and impose overall ET increases.

Archway-Lux Pact

Archway has obtained exclusive distribution rights of Lux Productions for Great Britain, and will be releasing a considerable amount of the product from this Italian company this year.

Newsreels Get The 'Blues' After TV

INCREASED STOCK COSTS MAY FORCE SOME OUT OF BUSINESS

Exhibitor Resistance is Increasing

NEWSREEL executives are holding conferences in order to meet three threats which may force at least one reel out of business and cause others to amalgamate. The reels have been told that positive stock (the largest single item in their production budgets) will cost 1.25d. a foot, less 5 per cent., when the new safety stock comes into general supply. They are at present paying the equivalent of 1d. a foot.

The reels are alarmed by the continued improvement in the BBC television programmes, which reached a climax this week-end when TV transmissions were made of the Boat Race to viewers all over the southern half of the British Isles.

And there are indications of strong exhibitor resistance to increased rentals, with many independents dropping contracts or taking other reels on subsequent runs.

Sir Gordon Craig, chairman of British Movietonews, told the KINE. this week that the increased stock costs were most serious. It would cost all reels £1,500 extra a week. It "washed out" any increase in rentals which may be forthcoming from exhibitors. The increases, although a whole industry matter, would most affect newsreels.

A Week-End Failure

He said that the reels must maintain a sound news service, and referred to the failure to arrange processing facilities over the week-end for Boat Race shots to be included in the first half of the week releases.

Sir Gordon said that negotiations were taking place with the Association of Cine and Allied Technicians to make sure that the reels are no longer restricted in covering important events.

A KINE. reporter says that one of the things being reviewed by newsreel companies is whether or not more cross-overs must be made in order to limit print orders as a method of economy.

Meanwhile, the Kinematograph Renters' Society is expected to make an early approach to Kodak to ask the company to reduce the prices of its new safety stock.

The positive stock was fixed at 1.2d. a foot, but was this month raised to 1.25d. a foot. Negative stock will be 2.45d. a foot, compared with the 2d. a foot two years ago. The new price of sound stock is 1.4d. a foot.

Kodak is now supplying about

Continued on page 6

MIDDLESEX TAKES LONDON EXAMPLE ON "KASHMIR"

THE Middlesex Entertainments Committee, in a report this week, says that the films, "Kashmir Conflict" and "Kashmir Story," have been given special consideration.

The committee understands that the London County Council has directed that the showing of either film from mid-April, when visitors to England are expected, and throughout this summer, shall be conditional upon the exhibition in the same programme of a film illustrating the opposite point of view to the dispute and such other film shall have equal publicity, and the Middlesex committee has decided that similar arrangements be made for the

Continued on page 7

DAVIS ON JARO U.S RELEASE POLICY

"Continuity of Playing Time Our Aim"

CONTINUITY of presentation at one selected theatre rather than occasional releases at two or three kinemas is the target of the J. Arthur Rank Organisation in its overseas operations, particularly in the Americas.

This was emphasised by John Davis, managing director, at his Press conference on Tuesday. Mr. Davis has just returned from his third tour in the States during the past 12 months, and he was able to report the steady progress of British films and particularly JARO pictures in the western hemisphere.

Mr. Davis was unable to disclose actual revenue from his company's releases, but he admitted that the increasing number of playdates given to their product had meant that at least they were getting something back. "It shows," he said, "that we are making distinct progress. It may be a slow build up, but I am convinced that this continuity of playing time is the right policy.

"Our overall revenue from the States during the past 12 months is down; that is because we have no 'Red Shoes' in release; but the take on individual pictures is up." Here Mr. Davis interposed the hope that "The Browning Version" will have a very considerable gross, although he readily admitted that the subject would have to be very carefully handled.

Releases of British pictures, Mr.

Continued on page 7

KINEMA MANAGERS GIVEN V.I.P TICKETS FOR THE BRITISH INDUSTRIES FAIR

KINEMA managers wishing to attend the British Industries Fair, being held in London and Birmingham from April 30 to May 11, will be able to enjoy the facilities normally reserved for trade buyers.

They will be admitted to all sections at any time of the day during the 12 days of the Fair after an initial payment of 2s. 6d. They will also be entitled to use the free coach transport between Olympia and Earls Court sections in London.

The concession has been granted by the BIF authorities following representations by H. D. Cullen, manager of the New Coronet, Didcot, and contributor to the IDEAL KINEMA. He pointed out that managers usually have some say in the re-equipment and maintenance of their kinemas, and are, therefore, interested in many of the exhibits, but normally would not be able to visit the Fair during the limited number of hours it was open to the public.

The BIF authorities have sent a supply of admission cards to Mr. Cullen. These, when presented at the Fair, will be exchanged, on payment of 2s. 6d., for a home buyer's badge. Those interested should forward their name and address, together with a 1d. stamp, to Mr. Cullen, at 169, Kynaston Road, Didcot, Berks.

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TV Lengths Ahead of Newsreels

ON Saturday afternoon some three million people or more gathered round television sets to see the Boat Race, one of the traditional features of Easter time. They saw one of the most exciting fiascos in the history of the race. And again on Monday that large crowd of viewers gathered round their sets to see the "second performance." But as this copy of KINE. reaches subscribers, the kinemas all over the country will only be receiving their newsreels containing Boat Race scenes. That, as Jack Davis, chief of a news theatre circuit, says in our correspondence columns, is a shocking state of affairs.

This instance of the amazing mishandling by the newsreels of topical events, unhappily, is not exceptional. It occurs—with 12 annual exceptions agreed by the ACT and the Newsreel Association — whenever a pictorial news story breaks over the week-end. The Boat Race is just another example of the critical situation arising from the restrictive covenants insisted upon by the ACT.

Whatever analogy at one time existed between newsreels and newspapers has been effectively destroyed by the ban on week-end work. In these circumstances what hope exists for the topicality in newsreels which can alone justify their inclusion in the programme?

The ACT ban encourages mediocrity and will, if pursued, result in the extinction of the newsreel. It is impossible to channel week-end news values into 12 set occasions. Each news editor with his own opinion as to the relative importance of his splash cannot be expected to conform to the views either of his competitors or of ACT.

And why should exhibitors be expected to pay increased rentals for newsreels which, instead of improving with the increased price, can no longer call themselves news, but merely interest reels. The time is overdue for discussions to take place between the Newsreel Association and ACT to rectify this crazy state of affairs.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

SHORTEST and most appropriate comment on the holiday was made in a headline in the *Daily Telegraph*, which simply stated the fact of the situation—"Empty Beaches and Full Kinemas At Resorts."

But, so far as exhibitors are concerned, one swallow does not make a summer, and, even if the week-end was one of the best since the war so far as usual business was concerned, it still does not see kinemas in an easier position so far as their overall financial year is concerned.

Anyway, the weather proved a boon to exhibitors both in the West End and the provinces. "The Browning Version," "The Lemon Drop Kid" and "Tea for Two" were all playing to capacity, while "Wedding Bells" smashed a 24-year record at the Empire. On general release, "Samson and Delilah" and "King Solomon's Mines," I am told, chalked up phenomenal figures.

Jack Goodlatte was telling me that business was so good in North London that ABC broke all-time records for one day. Last year the circuit broke records with "The Happiest Days of Your Life"; but on Easter Monday the takings on "King Solomon's Mines" exceeded the "Happiest Days." But Jack was not all that happy. "We realise that it was very largely due to the weather," he said.

A COLLEAGUE tells me that for those people who did not venture out, the BBC put up a first-rate programme for Television viewers. In addition to the sporting highlights, which included two Boat Races and first-class soccer, there were two entertaining variety programmes.

Incidentally, congratulations to the Nettlefold studios unit now making "Madame Louise." They cornered one of the best pieces of TV publicity to date by inviting a BBC newsreel camera to attend the studio. The results we saw on the screen over the week-end was an amusing cross-talk between star Richard Hearne and director Maclean Rogers, together with shots of one of the comedy highlights of the film being rehearsed.

I hope my colleagues on the "Better Business" committee saw this film, because it should give them plenty of ideas as to how we can use our relations with the BBC to good effect.

I SEE that film critic Richard Winnington and financier Nicholas Davenport have got together to provide a pamphlet called "The Future of British Films." It is one of a series sponsored by the *News Chronicle* for debating societies and discussion groups. It is a conscientious piece of work although it contains a number of factual errors and weak arguments.

Dick Winnington, for example, states firmly the opposition to State intervention, but promptly goes on to argue in favour of the Government creating a fourth circuit and forming a distribution company. Dick also has the false illusion like Sir Laurence Olivier that exhibitors make all the profits—especially from what he thinks are box-office films like "The Set-Up," "The Window" and "The Dividing Line"—films without stars.

Davenport, who contributed a controversial survey of the National Film Finance Corporation to our New Year issue, makes a sound argument when he points to the need for breaking up the booking power of the circuits, yet he does not give any indication that if this were done producers would have the same security of being able to estimate their possible income should they obtain a major circuit release.

All in all, I doubt whether the principle behind this publication is very desirable at a time when the industry has far too many people talking about it. This is a complicated industry, and I doubt whether the facts, admirably presented though they be, are adequate as a guide to any authoritative debates.

SURPRISE has been expressed by quite a few members of the trade at Tom O'Brien's admission that his rank and file in the studios are so annoyed by the time taken by the JIC to achieve results that they might take things into their own hands. This, of course, is quite unlike the undaunted Tom, who usually has everything so well under control.

But don't let's blame him. The preliminaries to the present negotiations took about two years to stage, so that the talks themselves may well take twice as long. One can imagine the most loyal employee getting a little irritated at not knowing where he stands, while the far distant JIC still procrastinates.

What everyone in the trade wants, including Tom and his members, is a little less talk and far more action.

GUS EYSSELL, president of the Rockefeller Centre, which controls the fabulous 6,000-seater Radio City Music Hall, came to London last week and left again on Saturday for Paris. He was here by himself, for a holiday trip—the first since 1937, when he was with Paramount.

One of his first engagements was a visit to the Empire. His verdict: "A show which would do credit to my own theatre."

It was a tonic to speak to someone who sounded so sincere in his belief that business trends show an improvement. He told me that in the States business is definitely up—partly because current releases show an overall improvement in entertainment value, and partly because the people have more money to spend as a result of higher wages and overtime on the rearmament drive.

And that, he thinks, is precisely what is happening in Britain.

ONE of the highest honours which photography can confer has been bestowed on Denis Wratten, who three years ago completed his term of office as president of the British Kinematograph Society, in being elected president of the world's leading photographic society, the "Royal."

In the BKS Denis proved a worthy successor to the late Capt. A. G. D. West, and those who have watched his work for the RPS have no doubt that he will prove equally successful. So far as my memory goes, he is the first member of the film trade—as distinct from amateur film workers—to hold this office.

An hour after the RPS annual meeting, the corresponding event of the British Film Academy took place. In strong distinction to the established procedure at the "Royal," the Academy is still finding its feet, and members have yet to learn that there are some matters—such as the election of Fellows—in which the precedent set by the older bodies is as a rule to be respected. The lengthy and at times heated discussions which are so often a feature of Academy meetings demonstrate, however, a very active enthusiasm.

ACQUISITION of product on behalf of some associates and also to place a number of pictures for television, are the main objectives of David Mistlin, who sails for the States on April 6. His trip, which will last some weeks, will embrace New York, Chicago, Hollywood and San Francisco. He will also make the acquaintance of his grandchild at 'Frisco, where his son and daughter-in-law are living.

Incidentally, David tells me that he has office facilities in New York through which he is prepared to handle any commissions on behalf of friends in the trade.

IN spite of the political turmoil before Easter the film industry's problems were brought back into MPs minds by Sir Laurence Olivier's visit to the House of Commons and Tom O'Brien's proclamation that his union will have nothing to do with the Film Industry Employees' Council. "NATKE,"

N. DAVENPORT

H. WILSON

F. G. HILL

D. WRATTEN

D. MISTLIN

said O'Brien, "does not associate itself with the activities of FIEC in its deputation to certain MPs or in any other of the Council's political activities." The "certain MPs" last Wednesday were of all parties and were headed by one of O'Brien's party colleagues, Arthur Greenwood.

Olivier, with Michael Denison and representatives of the five unions in FIEC, repeated the claim that a larger share of box-office takings should go to producers and that the quota should be increased. Nothing was decided and no undertakings given. Everyone listened politely to everybody else, and a further meeting will take place after the House reassembles next week.

MPs appeared sympathetic with the Olivier case, but are doubtful whether it is at all practicable. The quota, some argue, is too large already, since not enough British films are being made to enable the circuits to meet it. It was regarded as of more use to Harold Wilson as a bargaining counter with the Americans than as a real stimulus to the British studios.

As for box-office takings, it is recognised that this problem depends on the future of the Eady plan. There is not the slightest objection in Government quarters to an increase in the price of kinema seats—so long as the main benefit, if any, goes to the producers.

LATEST Sunday opening success to be chalked up to Sidney Lewis and his department of ABC are applications to the Hereford County Council and at Lancaster. Thanks to the cogent arguments advanced by S. K., both these authorities were persuaded not to proceed with their intention to increase the Sunday charity levy.

Insufficient credit has been given, I think, to the very valuable work on behalf of all exhibitors by S. K. in connection with Sunday opening. Naturally it has been by no means altruistic, but where ABC has proved successful its action has benefited everyone—circuits and independents alike.

Altogether some 300 public meetings must have been addressed by S. K., and I understand that of the applications with which he has been associated over 200 have been successful. That's pretty good going, and it would be interesting to learn how much it has meant to the trade in pounds, shillings and pence.

I CANNOT remember when a Cabinet Minister has announced so casually an important decision as Harold Wilson did at Wednesday's meeting of the British Tent of the Variety Club when he told us that he had had no intention of altering the quota for the coming year.

On the other hand, the announcement surprised no one. It had been generally assumed that the production situation would not warrant the change upward which has been the target of the vociferous protestations of a minority.

Another significant remark of the President of the Board of Trade was the hope he expressed that future agreement between the American and British interests would be on a long-term basis not as at present from year to year.

IT was an unsuspected Harold Wilson who addressed representatives of the entertainment world. Or was it? Most probably, as my neighbour remarked, it was the real Harold Wilson who, freed from ministerial inhibitions, was revelling in his brief escapist period. There certainly is no question about his success as a post-prandial speaker.

There was no suggestion of exhortation or admonition to disturb the enjoyment of a lively and witty commentary upon the affairs of the film industry from a man thoroughly at home with his subject. It was a most enjoyable performance for which full credit is due to Tom O'Brien, who made it possible.

Subsequent wearers of ermine in the British tent's new policy of "King for a Day" will have to think hard to emulate this success of C. J. Latta and Tom O'Brien, Wednesday's co-kings. There was present, as the guest of honour mentioned, that display of good fellowship and social responsibility which has come to be associated with meetings of the club. Jack Goodlatte emphasised this latter aspect of its activities when he made an urgent "spiel" on behalf of the Tent's effort for the Sunshine Home for Blind Babies.

AMONG Monday's arrivals in the *Queen Mary* was Dave Diamond, American producer, who began his motion picture career as exploiteer with the fabulous Harry Reichenbach. As a matter of fact, when last he was here, which was over 20 years ago, I was associated with him in a spot of exploitation, a fact of which he reminded me at last Week's Variety Club luncheon.

Dave's present trip is concerned with British production. He tells me he proposes to make a film of the Jan Struther novel "Women of Britain." He is over here for a fortnight for the purpose of examining our studio facilities and possibly building up a unit.

CONGRATULATIONS to James Adam Brown who, Arthur Abeles tells me, has been appointed secretary of Warner Bros. First National Productions. He has been assistant secretary of the company since December, 1949. Before that he was secretary of British Lion Studio Co.

Educated at Charterhouse and Christ College, Cambridge—where he gained his MA degree with honours and just failed, owing to injury, to get his football Blue—Mr. Brown became articled to a firm of chartered accountants with whom he worked until the war.

THE lot of the theatre manager's wife—like that of a policeman—is usually not a happy one, and it has always surprised me that no attempts have been made to mitigate it. Anything that can be done to lighten up an existence which perforce must be a lonely one is to be welcomed.

A lead in this direction has been given in Bristol, where three ladies, Mrs. A. E. McCrindell, Mrs. Terry and Mrs. P. G. M. Bush have formed a Cinema Managers Wives' Association. Aim of the association is simple—for the benefit and entertainment of wives of kinema managers. And, according to the first month's programme, members are well on the way to achieving it. As Mrs. McCrindell tells me, "we are simply bubbling over with ideas."

Already a good start has been made with eight wives, who have participated in a visit to a local newspaper, arranged baby sitters and meetings for coffee and talk during the lonely evenings. It's a grand idea and it is certainly worth being adopted by other towns. Anyone interested should write to Mrs. A. E. McCrindell, 42, Clanynge Square, Clifton, Bristol, 8.

SORRY that the heading under which the KINE. announced the appointment of W. M. Levy to Columbia's British set-up should have conveyed a wrong impression. Mr. Levy has been appointed personal assistant to Max Thorpe, and the reference to him as Max's No. 1 was not intended to infer any measure of precedence. If that were so I suppose no one has better claim to it than F. G. Hill, a director and secretary of the company, with which he has been associated since 1933.

THE STROLLER.

CLOSE-UP

The Diplomat in the Foyer

BY "THE MANAGER"

"JUST a minute and I'll ask Jones, he's sure to know." Every day in big or little kinemas managers are saying the same thing. These days he has the pompous title of "chief of staff."

His is a 48-hour week and he sincerely believes that he is only working 48 hours, forgetting that when he has the hour's break in the afternoon he takes his troubles with him into the little corner that is the foreman's very own. His idea of relaxation is to work out duty schedules and write up his stock books in his spare time. The displays he so often builds and the advertising sites he seeks he considers as work that is a hobby.

He is the perfect diplomat, and although he rules his usherettes with severity, is respected by them. As he is old in the game and wily, the girl who tries to get away with something has no luck, but there is no malice because of this.

Concurrently with his uniformed staff troubles he has to deal very warily with the projectionists who, while not at emnity with him, are jealous of their own domain and responsibilities, so when he moves a lamp from one point to another without their permission he has to do so very surreptitiously. This he can do because he has had lots of experience.

He is virtually the manager's nurse and there cannot be a manager who resents his fussy protection. All on various occasions have been saved from serious trouble by the man who is at the end of the office bell. Many an unpleasant message has been carried by him without complaint.

To the patrons he is "John" or "Bill," and he confidentially tells them just what the current programme is like, but always manages to find something good to say about the pictures we are showing.

The patrons trust the senior uniformed attendant and they feel that his views must be unbiased, because he doesn't seem to be a very important person, so little do they know!

Some day the industry will produce an illuminated address which will be presented to him when he is no longer strong enough to carry out the manual part of his duties and has to quit, taking with him memories of a long, interesting and full business life.

Next time your kinema wins a prize or trophy for management, drink to the "balance wheel" in the "movement" of your kinema, or should I say the most precious "jewel" in the "works"—the Foreman.

LATE FILM REVIEWS

PYGMY ISLAND

Columbia. American (U). Directed by William Berke. Featuring Johnny Weissmuller, Ann Savage and Steve Geray. 6,079 feet. Release not fixed.

EXUBERANT adventure comedy melodrama, the latest addition to the popular Jungle Jim saga. It covers a lively battle over vital war material in which the U.S Army, a beautiful young woman, friendly pygmies, desperate foreign agents and all manner of ferocious animals are engaged. The outcome is a foregone conclusion, but the incidental forays carry a full complement of thrills. It'll keep the masses and the youngsters on their toes. Good series hokum.

SINGIN' SPURS

Columbia. American (U). Directed by Ray Nazarro. Featuring the Hoosier Hot Shots, Kirby Grant and Patricia White. 5,530 feet. Release not fixed.

SCATTER-BRAINED cowboy-Indian comedy set on a dude ranch. It tells of the attempts of the Hoosier Hot Shots to raise money for an irrigation scheme, but depends more on the clowning of its eccentric hill-billy instrumentalists than its plots and gags for its entertainment. "Second" mainly for Hoosier fans and the youngsters.

BELLE LE GRAND

Republic. American (A). Directed by Alan Dwan. Featuring Vera Ralston, John Carroll and Muriel Lawrence. 8,074 feet. Release not fixed.

FULL-BLOODED period melodrama hinging on the hectic love-life of a beautiful woman gambler operating on the colourful Barbary coast. The crowded plot takes in everything from slick stock exchange dealings and mining swindles to the launching of a pretty and talented singer and effectually punctuates each phase with rugged fights and thrilling spectacle. Vera Ralston and John Carroll easily meet all dramatic demands, Muriel Lawrence makes a promising debut as a vocalist, and both supporting cast and the detail are first-class. In all, vigorous and generous screen fare. Very good popular booking.

DESTINATION BIG HOUSE

Republic. American (A). Directed by George Blair. Featuring Dorothy Patrick, Robert Rockwell and James Lydon. 5,400 feet. Release not fixed.

NUTSHELL romantic crime melodrama slightly off the beaten track. It centres upon an attractive school teacher who receives a large and unexpected legacy from a racketeer in circumstances that cause her to be chased by rival gangsters and scandalised by her neighbours. Occasionally top-heavy, it nevertheless underlines its point with holding and exciting entertainment. Dorothy Patrick, completely natural in the lead, binds it together. Good "second."

JUNGLE GODDESS

Falcon. American (U). Directed by Lewis D. Collins. Featuring George Reeves, Wanda McKay and Ralph Byrd. 4,500 feet. Release not fixed.

DULL jungle adventure melodrama describing the exploits of two flyers in search of a missing heiress. Uninspired and loosely presented, it offers little of interest to the average adult audience. Mediocre club support.

QUOTA PROSECUTIONS IN SCOTLAND

Coatbridge Varieties, Ltd., owners of the Theatre Royal, Coatbridge, were charged at Airdrie Sheriff Court last week with failing to exhibit the required number of British feature films during October, 1948-September, 1949. It was stated that the company exhibited 8.2 per cent. of first feature British films, and 5.79 per cent. of short films, instead of 20 per cent. and 25 per cent., respectively.

Mrs. O'Gorman, manager, said that the kinema could not be kept open if only British films were exhibited. She said that British films were definitely not popular with her audiences.

Giving evidence on behalf of the company, Miss Jean Smith said that on an average, British films showing in the Theatre Royal had a loss of £30. It was impossible to carry on if such conditions persisted.

The Sheriff intimated that he would give his decision this week.

In another case at Falkirk Sheriff Court last week, the owners of the Salon Photo Playhouse, Falkirk, pleaded not guilty to having failed to exhibit their prescribed quota of 20 per cent. first-feature British films. Judgment was reserved.

Edward Betts Retiring

The Film Industry Publicity Circle is to give a lunch in honour of Edward Betts, associate editor of our contemporary, the *Daily Film Renter*, with which paper he has been connected for ten years. Mr. Betts is to retire next month.

The Critics' Circle is to be associated with the lunch which will be held on April 20 at 96, Piccadilly. An informal party of his colleagues and other film trade paper editors and associate editors is to be held on Friday of this week.

Disclose HQ Staff Pay Demand

MORE detailed information of the salaries paid to members of the CEA headquarters staff is wanted by the South Wales and Monmouthshire branch.

A resolution urging headquarters to publish a detailed statement was carried by 16 votes to six at last week's meeting.

The branch had been told that it was "not the usual practice" to disclose this information. G. Newell (Ferndale) considered that the branches were entitled to the information in view of the fact that members were to pay a ten per cent. increase in subscriptions.

Supporting this view, T. E. Newells (Mumbles) said he could not understand why the salaries were concealed.

Peter Wright (Newport) said he thought there was no reason to cause embarrassment to delegates. If members only appreciated the amount of work undertaken at head office they would not be worried about the amount of the salaries paid to individual members of the staff.

ESSOLDO MANAGERS' CONFERENCE

The "Better Business" drive and general theatre routine were discussed at an Essoldo circuit conference called by T. F. Massicks, circuit supervisor, at Sheffield, for area controllers and managers of Midlands and Manchester areas.

Mr. Massicks said that beating the drum to attract attention did not apply now, but carefully planned publicity campaigns, stunts, stage announcements and any publicity different to the theatre's usual advertising would have a beneficial effect on the box-office.

He also stressed the importance of clean and comfortable kinemas. Posters, handbills, showcards, slides, modern advertising methods, were discussed. The following were present: L. D. Paul, Manchester Area Controller; H. Telford Brown, Midland Area Controller, who arranged this particular meeting at his headquarters, The Essoldo, Sheffield; H. Johnson, Majestic, Beeston (Nottingham general manager); Mr. Ross, Forum, Sheffield; Mr. Wilson, Astoria, Lenton Abbey; Captain Wyndham, Gloria, Derby; S. Watkinson, Essoldo, Bradford; H. Cooper, Essoldo, Doncaster; G. Newhieser, Essoldo, Ecclesfield.

New Premises for JAROFD

The J. Arthur Rank Group Overseas Film Distributing Co. has acquired large business premises formerly occupied by the Ontario Government at 21-23, Shaftesbury Avenue, W.1.

The last six days have seen a gradual transfer of all departments from 169, Oxford Street, and by tomorrow (Friday) everyone should be installed on the four floors of the new premises.

There will be no change in the telephone number, which is Gerrard 9777, or the telegraphic address—Eaglion, Wesdo, London.

The licence of the Rex, Oxford Road, Reading, has been transferred from E. Fox to Jack Martin, of 2, Southdown Road, Reading.

NEWSREELS GET THE "BLUES"

Continued from page 3

one million feet of the safety stock each week. The complete changeover so far as sales to the trade are concerned will be the end of May for negative stock and end of June for positive stock. No nitrate base will be available after that date.

An official of ACT told the KINE. that several newsreel companies nominated the Boat Race as one of the 12 items a year which is subject to speedy laboratory work by agreement. But later this request was withdrawn.

A KINE. reporter says that on Saturday evening the BBC televised a film of the race. This was not processed at the Kay laboratory which usually handles BBC material. On Tuesday, ACT officials were trying to find the company or individual who handled the BBC material on Saturday. The union takes the view that the BBC must fall in line with newsreel agreements or risk a general boycott on all its work.

A Footnote

By a News Theatre Circuit Chief

I VERY much regret to call your attention to the shocking conditions prevailing with regard to the screening of topical news events. An instance has occurred this week whereby the Boat Race will not be released to exhibitors before Thursday.

We are shouting to the public: "Let's Go to the Pictures," yet we are permitting television to show the Boat Race to the public on the evening of the day the race takes place, apart from the fact that the event was televised on the spot.

I have been advised that the trade unions will not permit their technicians to work overtime during the week-end; therefore exhibitors were unable to show the Boat Race on Sunday or Monday. Nevertheless, technical men connected with television are working overtime giving facilities to the BBC. This is detrimental to exhibitors showing newsreels, and I suggest that all branches of the industry unite in an endeavour to remedy this state of affairs.

Are we upholding the slogan, "Let's Go to the Pictures" when we permit the kinemagoing public to think that newsreels follow after television with stale news?

J. DAVIS,
Managing Director.
Monseigneur News Theatres,
147, Wardour Street, W.1.

"Tom Brown" Premiere

Renown's new British film version of "Tom Brown's Schooldays," starring John Howard Davies and Robert Newton, is to have its London première at the Gaumont, Haymarket, S.W., on Wednesday, April 11. It will be shown concurrently at the Marble Arch Pavilion.

DAVIS ON U.S RELEASE POLICY

Continued from page 3

Davis said, vary from 1,800 to 3,000-4,000, but "The Blue Lagoon" had played to 6,000 theatres. He quoted the success of "Tight Little Island," "Trio," "The Blue Lamp," "So Long at the Fair," and others, and said his experience was that typical British pictures were doing well.

Mr. Davis was convinced they had to overcome no sales resistance. In fact, British films were welcomed. "I think the reason is to be found in their exploitation and salesmanship and, to a certain extent, even to a drop in business, which causes people to desire something different to which Hollywood offers films."

Asked whether production budgets were framed with a view to U.S release, Mr. Davis said the budget was based upon the estimated production costs; the possibility or otherwise of an American release would obviously affect these.

Main release outlet in the States was Universal. They take 50 per cent. of the JARO product, the remainder is free and subject to individual deals. That, however, did not necessarily limit the interest of Universal in the whole of their pictures.

Mr. Davis said that the release arrangements for "The Browning Version" had yet to be finalised, although Universal was negotiating for it.

Universal handled 100 per cent. Rank product in the South American market, which was a specialised one and, incidentally, quite profitable. Indeed, on some pictures the return from South America was more than from the States. With the exception of Argentina, revenues were exportable—eventually—and they were convertible into dollars.

Canada, according to Mr. Davis, was a most consistent market. The country was now enjoying a wave of prosperity from which JARO was benefiting. Odeon now possessed 150 theatres in the Dominion and was second only to the Famous Players circuit.

On the British front, Mr. Davis said that JARO would be handling 20 subjects during the current year, including the Ealing product. These and films from other sources would enable them to meet quota requirements. Their headache was the supporting programme; there simply was not the product to fulfil the 25 per cent. quota. "I think there is a case for reduction here," he added.

Mr. Davis confessed his inability to gauge the effect of television on the kinema. There were so many different opinions expressed in the States. Business had declined, he was told, by anything up to 15 per cent., but whether this was due to television or not was difficult to say. Personally, he thought that it was not television which affected film entertainment but the prevalence of the hire-purchase system not only on TV sets but on all forms of domestic equipment that had restricted the purchasing power of the American public. This would probably be offset, he thought, by the new regulations requiring a larger deposit.

Exhibitors Must Make Sacrifices

FIEC DEMAND AT MANCHESTER

GORDON SANDISON and Michael Denison, of British Actors' Equity Association, urged the need of a vigorous policy for British film production, at a meeting of the Manchester Trades and Labour Council last week, when they addressed members on the FIEC and "the crisis in the British film industry."

Mr. Sandison said the problem of the producers at present was that they could not cover the costs of production. They should obtain a greater share of the box-office receipts. Salaries of stars had been halved, and technicians were on minimum rates. Exhibitors should now make comparable sacrifices.

"We know entertainments tax is a burden, but if there should be some relief in future, the producers are entitled to some of the benefit. The question now is whether a solution of the problem lies in a proper sharing of the box-office receipts as between the producer and distributor."

Mr. Denison said that it was only by continuity that production, technique and the individual skill of experts could be improved. Drying up of private capital and the consequent end of the independent producer militated against British film production. He advised his audience, if they had money lying idle, to keep out of film production, until the day when the producer had a fair chance of getting his money back.

"A transfusion of private capital is needed, but only when the patient is in a fit state to absorb it."

Mr. Denison said that all parties in the House of Commons agreed that quota was essential, but its present operation was farcical. In his opinion, default was more profitable than observance.

Referring to J. Arthur Rank, Mr. Denison said he was a "man of vision," but vision was expensive in British films. Mr. Rank had now virtually pulled out of production to the relief of Odeon shareholders, and the regret of all who remembered his unique and distinguished contribution to British production.

A Booking Reminder From Bournemouth

The KINE. has been asked by the local committee of the Extended Summer Meeting of the CEA, which opens at Bournemouth on May 28 next, to announce that everyone requiring accommodation for the conference should write to Councillor G. Bravery, chairman of the conference committee, at the Electric Theatre, Commercial Road, Bournemouth.

All applications will be acknowledged as soon as received, and hotel reservations will be sent on as soon as the committee makes its allocations on April 16.

FILM FESTIVAL IN BERLIN

Municipality Offers Prizes

AN international film festival has been organised by the Berlin municipality, with the assistance of the Western Powers and the German film industry.

It will be held in Berlin from June 6 to 17. Only films of the 1950 and 1951 film production programmes which have not been entered for any other film festival will be permitted to enter the competition.

Prizes will be awarded both for long and short films of entertainment or documentary type and two special prizes for the best films entered for the festival will be given by the Berlin municipality.

Screenings of long films will take place during afternoons and evenings in one of the leading Berlin kinemas, and those of short films during mornings.

More Kinemas Find New Owners

The Savoy, King's Norton, Birmingham, a 950-seater, has been sold to the A. W. Rogers circuit of Birmingham.

O and P. Enterprises has acquired the Regal, Odiham, Hants (498 seats), from the Nigel Marsh circuit. Principal of the O. and P. company is M. Overmass, a director of the companies controlling the Savoy and Rex, Andover.

Both sales were negotiated by Harris and Gillow for a total of nearly £50,000.

MDDX TAKES LONDON EXAMPLE—Contd.

exhibition of these films in the county.

The full council was meeting on Wednesday.

"We Want a Child"

Members of the committee have seen "We Want a Child" at the request of Renown.

It was decided to place the film in the "X"—Middlesex—category. Consequently, children under 16 years of age are not allowed to be present in a kinema during its exhibition whether accompanied or not.

Sunday Entertainments

The committee instituted proceedings against the Ritz Cinema, Potters Bar, in respect of failure to comply with the conditions of the Sunday licence of the premises. The summonses came before the Barnet Justices on February 14, when no appearance was made by the defendant company, nor was it legally represented. The court convicted on all five summonses.

A total of £50 fines and £4 4s. costs were awarded.

The safe of the Ritz, Glasgow, was blown on Saturday night, for the second time in a month, and robbed of £100. In the previous burglary £80 was taken.

Columbia Signs "Biggest Deal"

30 FROM KRAMER IN FIVE YEARS

CALLING it "the most important deal we have ever made," Harry Cohn, president of Columbia Pictures, announced an agreement under which the Stanley Kramer Co. will deliver 30 films during the next five years.

The Kramer concern moves over to Columbia intact, and its contract involves a total expenditure of 25,000,000 dollars. It already has 12 pictures, worth more than 3,000,000 dollars, in preparation.

Pictures will be produced at a minimum rate of six a year, with Columbia providing the finance and sharing the profits. Among the films owned by the Kramer Co. are three Broadway hits, "Death of a Salesman," "Happy Time" and "Member of the Wedding."

World Wide's Film on Locust Control

Jimmy Carr, managing director of World Wide, flew from London on Monday to Cairo. He was accompanied by director Mike Hankinson. They are to attend an international conference on locust control.

In two weeks' time a unit is due to leave for Nairobi and will be away for about 13 weeks making a film on locust control for the ECA. Two films will result—one version for scientific audiences, the other for general theatre showing.

£1,945 from Scots Replica Royal Film Show

Another considerable accession to the funds of the CTBF is reported by Reggie Bromhead, who last week received a cheque for £1,945 15s. This represents 75 per cent. of the profits of the Scottish Replica Royal Film Performance held in Glasgow.

At the Board of Management meeting, Mr. Bromhead reported that the permanent projection box at Glebelands had now been completed. In this connection he gratefully acknowledged the helpful co-operation of Brigadier I. R. Grove, whose assistance in respect of the Glasgow performance had also proved valuable.

Southampton Falls in Line with HO

In agreeing to renew the kinematograph licences for Southampton's 14 kinemas, and also for the town's University College, the Borough Council decided to adopt the amended conditions recommended by the Home Office.

The Council also incorporated an additional condition with regard to fire precautions. This requires that, for the purpose of securing the safety of the audience, all attendants shall have allotted duties to be performed in any emergency; that instructions shall be posted in staff quarters; that fire drill shall be held weekly under proper supervision and while the public are not in the building; and that in the event of an emergency the word "Fire" must never be used in any circumstances.

SUSSEX

ARE FREE SEATS GOOD ADVERTISING?

SHOULD a kinema advertise by giving away vouchers for free seats tied to balloons? That was the main question for debate at the Sussex CEA meeting (one of the shortest and smallest attended on record) at Brighton last Wednesday.

The problem was set by F. Smith, manager of the Brighton Regent (CMA), who said that Essoldo had sent off a number of balloons the finders of which could claim free seats. The stunt was not connected with any specific programme of films.

Chairman J. D. RICHARDS, thought this type of advertising should not become widespread.

One member, who had complained of the recent ABC policy, commented: "The Essoldo must fill its seats somehow as that circuit does not operate an old-age pensioners scheme.

Harry Jacobs pointed out that the Essoldo manager had done a good piece of publicity—the story, with pictures, had appeared in the larger-circulation Brighton papers. It was a "Better Business" campaign for the theatre.

S. C. MILLS (ABC controller) wanted W. R. Fuller, general secretary, to be asked to comment on the matter.

S. J. GLEN (Eastbourne) thought it dangerous because other exhibitors might be tempted to give away seats as well, and where would it end?

E. BARRY (CMA supervisor) pointed out that CMA ruling was that no free seats should be given to the public for any reason.

The matter then dropped.

Mr. BARRY announced that CMA was prepared to allow the Eastbourne Picturedrome bar by Brighton to be waived on four occasions a year.

J. D. RICHARDS indicated that this was not agreeable to him and so it was decided to call a further meeting of the bar committee.

Mr. GLEN indicated that he considered any relief for the Picturedrome should apply also to his own kinema, the New Central. He would raise the matter with CMA.

Miss HATCH, secretary, reported that the general secretary, replying to the branch request that the general council meets in Brighton for the unveiling of a plaque dedicated to William Friese-Greene, had written that the general council was not able to decide at this stage.

Because of the absence of A. J. Sadler, owing to illness, a "Better Business" committee meeting was postponed.

Mr. MILLS made the report on general council proceedings. When asked about the entertainments tax situation, he said that it was reported fully in the KINE. on March 15.

Amendments made by the branch executive to the NATKE draft for an apprenticeship scheme are being forwarded to W. R. Fuller. A further meeting will be held with NATKE and the Ministry of Labour on the afternoon following the next monthly meeting.

To Aid Children's Films

The Children's Cinema sub-committee of the Torbay Executive of Devon Educational Committee has sent a resolution to the parent body asking the National Executive for Education to ask the Home Office to ensure that only films suitable for all children would be shown during any performance of the kinemas' children's club.

The sub-committee suggests this can be done by a portion of the present entertainments tax paid to see children's films being used to increase the supply of such suitable films.

The executive has adopted this resolution without comment.

NORTHERN

Part-Time Staff Causes "Benefit" Stamp Problems

NORTHERN branch members have put up to head office the problem posed by part-time employees who abandon secretly their day work. The request is that the Ministry be approached to shift the responsibility for payment of National Insurance contributions.

This matter was raised by a member who had been required to pay employer's and employee's contributions in respect of a part-time man who, when engaged, had also been employed by British Railways. The man had lost his railway employment and, without informing the exhibitor, had claimed unemployment benefit.

The Exchange had learned subsequently that the man had been in wage-earning employment during the whole period, and came down on the exhibitor for full insurance contributions for that period.

For Future Protection

On his inquiring of the branch how he could protect himself against a repetition in the future, secretary ALF SMITH had passed the matter to head office. Mr. Pinkney had replied that, in such cases, exhibitors would need to check the fact of regular employment elsewhere at the time of engagement and, thereafter, at periodic intervals.

WILLIAM WESTWOOD was not satisfied to let the issue pass in that form. Two such cases had cost his company nearly £100. Mr. Pinkney's opinion was that they had no redress where, obviously, they should have.

At present, it seemed, exhibitors would need to check-up every week with the regular employers of all part-time kinema workers. This would entail a lot of time, trouble, and expense which was unjustifiable.

TOM MASSICKS (Essoldo) said that his company required certificates of other employment from such part-time workers: but, apparently, those did not in any way protect the employers or relieve them of full liability. To check employment weekly in their circuit would mean two or three hundred letters every week.

Several members intimating that they had been "caught" similarly, the meeting unanimously decided that head office be asked to take up the matter with the Ministry.

Cheap Seats

News that CMA had decided that it must follow ABC in admitting old-age pensioners at low rates before 3 p.m., independent exhibitors were gloomily sure that they would be forced to do likewise.

ABC, they felt, had started something which would not only be difficult to stop, but which would tend to grow and spread.

"Soon," contributed TOM MASSICKS grimly, "we shall be receiving applications from the social fellowships, the debating societies, the trade unions and, finally, the FBI."

A suggestion that abuse could be prevented by demanding presentation of pension books at the box-office, drew from Mr. ETHERINGTON this warning: "That won't prevent abuse. This concession was made during the war, while I was in the Services, at our hall. When I checked the admissions, I discovered we were getting in 50 per cent. more who presented pension books than there were pensioners in the town! There can be no doubt that they pass the books round."

WILLIAM WESTWOOD moved that the branch should again notify its members that the practice was deprecated; but the chairman (HARRY GRIFFITHS) felt that it would be a little unfair thus to imply that small exhibitors should stand out. It seemed obvious that they just couldn't afford to be held up to the general public as "too mean to help the poor old people."

The matter was allowed to rest.

Newsreel Prices

Members were not happy about the general council's "recommendation" that exhibitors should continue to resist higher charges for newsreels.

STANLEY GIBSON (Middlesbrough) said: "We do not seem to be consistent. This will be taken rather as an instruction than as a recommendation. We have virtually agreed that exhibitors must be left now to use their own discretion in dealing with old-age pensioner concessions, and I feel that it should have been made clear that exhibitors should exercise discretion also in dealing with the newsreels."

He read two letters from his patrons intimating great disappointment that the newsreels were omitted.

Mr. WESTWOOD said that they too had received similar letters.

No resolution was moved.

Electricity Tariffs

Correspondence with Leslie Knopp was read dealing with the questionnaire which the Northern Electricity Board had been issuing to exhibitors. It seemed that the local officer had misinterpreted his instructions. The Board had been investigating the possibility of uniform kinema tariffs, and they desired the fullest possible data to guide them.

Mr. Knopp had, however, insisted firmly that questions about seating accommodation lighting and power-load factors were irrelevant to that investigation. He repeated his view that exhibitors were under no sort of obligation to provide such data, plus his advice that they should refuse to do so.

WILLIAM CARR, who had raised the matter in the first place, observed: "Just the same, they are still pressing for details of seating and so on, and I favour a definite instruction that no details be given."

It was left as a recommendation that no such details be given.

New Eady Plan

Guarded references to an "extension of the Eady plan" in reports from general council, brought TOM MASSICKS to his feet with a request for details.

"It is confidential at this stage," said the CHAIRMAN.

"Well, it shouldn't be confidential," said Tom vigorously. "I object to this sort of thing. The members are entitled to know what is likely to happen. Are they to be confronted again with a fait accompli?"

Mr. WESTWOOD added: "We did not propose that the matter should be treated as confidential; the Treasury insisted."

"It will have to come to the branches in due course," said the CHAIRMAN, "and I rule that there must be no further discussion now."

And there wasn't.

Other Business

Members were satisfied that Teddy Hinge has again been elected national treasurer without opposition.

FREDDIE MORRISON was "disappointed" that a seat on the executive council which the branch had held by virtue of his trusteeship had been lost in consequence of the election of a trustee in his place who was not a member of the Northern branch. He asked if a Northern branch member had been nominated and supported by delegates.

He was assured that they had supported Mr. Simpson, who was a Northern member, but the place had gone to Mr. Prior.

SECRETARY SMITH reported that he had handed over to the CTBF a sum of £1,575—£1,337 from the occasional Sunday opening shows and £238 trade show collections.

An inquirer was advised that electrical installation certificates would need to be secured before exhibitors applied for the renewal of their licences in 1951.

Mr. Knopp had suggested £2 2s. as a fair fee for such certificates; but Mr. WESTWOOD said that his company had quotations from insurance companies as high as £8 8s. Against that, the Darlington authority was said to issue certificates for £1 1s., and the Sunderland authority to issue them gratis.

Discussion of this matter was referred to the executive, pending the availability of Fred Jordan, who had made a special study of it.

CRITICS ARE WEAK LINK IN "BETTER BUSINESS" SCHEME—NORTHERNERS TOLD

"THE 'Better Business' campaign seems to be still in bottom gear. There is, astoundingly, even some antagonism towards it."

That was how JACK HUTCHISON, the campaign liaison officer, caught the attention of Northern branch members at the clock-watching close of their March meeting.

Dealing with the objections, actual or implied, encountered by the organisers, he said: "Some convey that they don't believe in the campaign. It would seem to follow from that, that they are quite satisfied with the business they are doing, which is contrary to the views they express elsewhere. In any event, one would expect them to be ready to help friends in the industry who are less happily placed.

"A second possibility is that they do not believe in advertising. That is a strange attitude for showmen to take. Are we not showmen nowadays? It will be a sad thing for the industry if my generation comes to regard itself as a sort of Upper House divorced from the market in which its wares have to be sold.

"A third possibility is that they are of opinion that the Planning Committee is not doing the job properly. They may be right in that; but surely they should hasten to put us right. Convenient means have been provided, and their criticisms will be welcomed."

Tom Massicks (Essoldo) welcomed Mr. Hutchison's forthright criticisms of the non-co-operative exhibitors. He had said things that needed saying.

William Westwood asked: "Has the committee anything to compare with Mr. Rank's offer of 50 per cent. of the cost of specially publicising GFD pictures? We have it on the agenda, but renters have had a discouraging experience. Few managers have troubled to collect even free publicity. Only 20 per cent of 'independent' managers have applied for the Campaign Book."

Mr. Hetherington asked if there was available a list of renters willing to pay 50 per cent. of the cost of any special exploitation of their pictures. Mr. Hutchison replied that such a list would be compiled and circulated shortly.

EDINBURGH

NATKE Agreement Terms Are "Too Fantastic For Words"

EDINBURGH CEA Section, at its monthly meeting, received an assurance from W. R. Fuller that the wishes of the section would be carried out—that no new agreement would be made with NATKE until branches had had an opportunity of examining the proposed terms. It was agreed to hold a special meeting on the subject on Thursday of this week. Members agreed also to recommend a reduction of the 25 per cent. quota for supporting programmes. Louis Dickson presided in the absence of A. S. Albin.

Councillor R. M'Laughlin said the document as put forward by NATKE was too fantastic for words. No new agreement should be finalised until the Scottish branch had had an opportunity of considering the terms.

The chairman said it was a very serious matter to be faced with higher wages when business was not good, and expenses had increased so much.

J. K. S. POOLE wondered whether any new agreement had ever contained a clause favourable to the exhibitors. Any changes made had always seemed to be against them.

Councillor M'LAUGHLIN said these new agreements generally came to the branches, and they were left with hardly any alternative but to adopt them.

T. GRAHAM SALMON, the secretary, read a letter from Mr. Fuller in reply to the recommendation that they should not be committed to anything until the branches had had an opportunity of considering the proposals. Mr. Fuller wrote that they could be assured that in this case their wishes would be carried out.

Position Desperate

Councillor M'LAUGHLIN said the position was so desperate that they should have a special meeting on the subject, and it was agreed to hold it in Mr. Salmon's office on Thursday of this week.

Mr. SALMON, raising the subject of quota, said the BFPA had put out a memorandum which, if it were adopted in full, would mean that most of them would be in jail. It was the most sweeping memorandum he had seen for some time. A committee of the Scottish branch was going into it in great detail from the Scottish angle.

Mr. POOLE said there was a tendency for British producers to offer films to the small independent halls as first features which were normally second features to the circuits. This created a shortage of second features, because the circuits could not use a film for a second feature which had already run as a first feature in an independent house.

It was agreed, on the motion of Mr. CAMERON, seconded by GEORGE GILCHRIST (Kirkcaldy), that they send forward a recommendation that the 25 per cent quota for supporting programmes should be reduced.

Cinit's "Boat Race" Party

The "no race" decision for Saturday's Boat Race was something of an anti-climax for those attending the annual party given by Claude Soman at Cinit's Thames-side film processing laboratories at Barnes.

The CTBF, however, benefited by £14 14s., the entire amount subscribed to the "tote," as none of the punters forecast a "no race" decision.

The guests included many personalities from the film trade, theatrical circles and Government departments. Among them were: Tommy France, Harry Brett, Tom Williamson and Bracey Gibbon, of Gevaert; Miss Brewster, Board of Trade; R. G. Lye and C. L. Paine, COI; F. Duck, of Wigmore Films, and Mrs. Duck; L. Fullilove, Columbia; Frank Murray, Johnsons of Hendon; Mr. and Mrs. J. Rogers, B. H. Sweetman and L. Townes, of British Acoustic; H. Wright, AKC; and H. R. Davis, Kodak.

BRISTOL

OLIVIER BAN SUGGESTED

A BAN similar to that as on Ben Hecht's films should be imposed if Sir Laurence Olivier continues to make attacks upon the exhibiting side of the industry, declared J. D. Atkinson at the Bristol CEA meeting.

While the branch did not in any way agree with the accusations made by Sir Laurence, it was felt that any attempt to ban his films would be too drastic an action.

The CHAIRMAN, Coun. F. G. W. Chamberlain, thought that a ban might show an element of guilt on the part of exhibitors. The CEA had already adequately replied to the allegation that exhibitors were getting more than their share of box-office receipts.

H. GOWER said that any banning would involve victimisation, which would do a great amount of harm to the trade. Although he admitted that Sir Laurence's attacks were bad for the trade as a whole, he contended they could hardly be described as good publicity for Olivier himself.

It was agreed that a letter be sent to the general secretary stating that the branch was perturbed at the continued anti-exhibitor attitude taken by Sir Laurence Olivier, which was detrimental to the harmony of the industry.

Boys in the Box

A proposal that boys of 15 years of age should be allowed by the NATKE to be employed in projection-rooms was unanimously adopted. Head office is to be asked to place the resolution on the agenda for discussion between the CEA and NATKE when the Union's proposals for a new agreement are considered.

Replying to a query by H. Collins, the CHAIRMAN said any negotiations between the CEA and the Union in London would be referred to the branches before any agreement was made.

"The Magic Box" Premiere

Members welcomed the news that the general council had given its support to the proposal of staging the world première of the Festival film, "The Magic Box," in Bristol, since William Friese-Greene was a native of the city. Although it had originally been hoped that it would coincide with the city's Festival activities, this would not be possible, as the film would not be completed until September. It was anticipated that the branch would receive the support of the Lord Mayor and City Council in this venture, and it now plans to make arrangements with the distributors of the film.

S. W. SAVERY, secretary, reported the membership of the Ashton, Bristol, which had recently come under new ownership. H. E. Green was now the proprietor, and B. C. Phillips the nominee. The branch recommended that the CEA grading should be lowered from B to C.

At the judging of the entries for the CMA-RKO-Radio competition for THE WHITE TOWER: H. E. Ricketts, Hotel Plan, Ltd.; David Pursall, JARO; Ken Smith, "Sunday Chronicle"; and Aubrey Bustin, RKO, who, with CMA joint exploitation managers, held a watching brief

MANCHESTER

BFPA Accused of Consistent Antagonism to Exhibitors

THE proposal in the memorandum of the British Film Producers' Association on the amendment of the Films Act to "substitute Star Chamber methods for the recognised procedure of the British Courts of Justice" has aroused the resentment of the committee of the Manchester and Salford branch of the CEA. A letter of protest sent to BFPA by the branch secretary, T. E. Robinson, also declared that: "Your official pronouncements have consistently shown a degree of antagonism towards exhibitors which has now resulted in a reciprocal feeling, and my members consider that past efforts towards promoting good relationship between our two associations have been wasted."

The meeting approved the terms of the protest.

Lancs CC Regulations

Sir Robert Adcock wrote to the branch concerning the objections which exhibitors had stated to the proposed new licensing regulations. He said he was glad to note that, in the main, the model conditions appear to meet with their approval and that the association agreed that uniformity of conditions throughout the county area is desirable. He suggested a meeting with sub-committee of the members as they had suggested and the Lancashire Justices' Clerks' Society, so that a full and useful discussion should result. He added: "I feel, however, that it is not possible for the County Council to take any action now with regard to licences issued, or about to be issued, in respect of the current year." He suggested, therefore, that the most suitable time for the proposed meeting was after the issue by the Home Office of the new regulations, which should be out at any time for them to be brought into force by January 1 next.

It was agreed that no useful purpose would be served by having an immediate meeting with the County Council.

Matinee Prices

W. MILLER (chairman) was rather concerned about the repercussions that might follow matinée price concessions by ABC to old-age pensioners.

One Salford exhibitor had already written to him saying that if the circuits made concessions everyone else would have to follow suit. Probably other organisations would also make claims to special treatment.

A. E. WRIGHT said some exhibitors were toying with the idea of maintaining present prices but giving the pensioners one free matinée show a year.

H. ABBOTT: I should be inclined to do it once a month.

D. L. JONES: That would cost you a lot more than reduced prices.

The question whether it was advisable to grant special prices to old-age pensioners was overwhelmingly defeated.

Outmoded ET Scale

On the subject of entertainments tax, T. E. ROBINSON said: "We have so little profit that we can't stand any more costs. There are many theatres which would be in difficulties but for the revenue from ice cream sales and screen advertising.

"The present entertainments tax scale is absolutely out of date. It should be wiped out and replaced by something more suitable to the trade."

Safety Film Stock

Dissatisfaction was expressed with the proposal that the extra cost of safety film stock should be borne by exhibitors. W. MULLER remarked that during the past 10 years there had been a big increase in exhibitors' costs, but he could not remember the renters ever having given them consideration when assessing film rentals. The cost of safety film was a matter of adjustment between producer and renter, not between renter and exhibitor. "All extra costs pile on us, but we are not able to pass them on to the public."

It was decided to invite Ralph Bromhead to address members of the "Better Business" campaign at Manchester on April 18.

B·B·D

(BETTER BUSINESS DRIVE)

TALKS TO YOU

"What does it mean", asked the innocent, "when an actress is called 'the first lady of the screen'?"

★ ★ ★ ★

"Roughly speaking", answered the cynic, "it means that she (whoever she happens to be at the moment) doesn't have to show her legs any more".

★ ★ ★ ★

We believe there is some sort of moral in this, which refers back to an old argument of ours. There are as many different kinds of films as there are different kinds of people; that's why this great art and industry of ours has a universal appeal unparalleled by any other form of entertainment.

★ ★ ★ ★

There is room in it for educational, religious, inspirational films — shown in the right environment and circumstances — for escapist, happy-go-lucky Technicolor musicals, designed to take audiences "out of this world"; for films of mystery and imagination; for drama, spectacle, thrills; for the reconstruction of literary masterpieces and of historical characters and events; and of course for sex — without which neither art, entertainment or life itself could continue to exist.

★ ★ ★ ★

So let's treat every film, and every type of film, in advertising, publicity and exploitation, on its merits.

★ ★ ★ ★

When we have a really important picture, by all means let's bring up the big guns. Let's bombard the public with superlatives and adjectives — making sure they're the right ones. But don't let's call a light-hearted little comedy an "epic" or a "saga".

★ ★ ★ ★

And please let's avoid dragging in sex when it is neither justified nor necessary. In other words, don't show those legs all the time. You may have "the first picture of the screen", which doesn't need them!

★ ★ ★ ★

Automaticket have kindly agreed that, without extra charge to exhibitors, they will print on the reverse side of each half of the ticket a short slogan of about 4 words (6 at the most).

As the customer will already have bought his ticket, when he sees the slogan, our usual "LET'S GO TO THE PICTURES" is scarcely suitable.

Please help us. Send your suggestion for a slogan to Mr. Ralph Bromhead, Director of Administration, Better Business Drive, 33, Bruton Street, W.1. For the best slogan received, a prize of Two Guineas is hereby offered.

Talking of slogans, an excellent idea comes from Mr. L. Tallantire, Rock Cinema, Cadworth, Yorkshire, which might well be adopted in mining areas :—

Let's Go to the Pit (Britain's No. 1 Treasure).

Let's Go to the Pictures (Britain's No. 1 Pleasure).

The "backroom boys" of the Planning Committee are deservedly congratulating themselves on the impressive display they arranged at the C.E.A. Annual Dinner; and threaten to make the Bournemouth Conference even more thoroughly B.B.D. conscious. Good!

★ ★ ★ ★

Remarks re. adjectives and superlatives above remind us of the story of the great producer who found his publicity staff obviously suffering from mental agony. They explained they could find no superlatives adequate to describe his new opus.

★ ★ ★ ★

"Never mind the ..... superlatives", he said, "just say it's collossal, magnificent, spectacular, stupendous and titanic. You boys don't appreciate the value of understatement".

MEET YOU AGAIN — B.B.D.

ADVT.

GOVERNMENT DESIGN TO EASE INDUSTRY'S DIFFICULTIES

Wilson's Hopes For Longer U.S Agreement

HAROLD WILSON, President of the Board of Trade, does not propose to change the incidence of the quota, he told the British Tent of the Variety Club on Wednesday of last week.

There were many people, he added, who regarded themselves as experts on the film industry, and he asked what would happen were a motion to vary the quota introduced at about 11 o'clock at night.

He referred to his forthcoming visit to America in connection with the supply of raw materials, and expressed regret that he would have little spare time for the next three or four months.

The film industry, he was aware, was facing many difficulties, the policy of the Government was designed to ease those problems, and he hoped it was having that effect.

He hoped also that there would always be co-operation not only between the Government and the British film producers but also between the Government and the American industry.

Difficult Negotiations

Mr. Wilson went on to refer to the difficulties of some negotiations with which he had been concerned. In addition to negotiating with the Soviet, he had also had almost as difficult negotiations with other sovereign states—notably Hollywood. Now that Eric Johnston had assumed other important responsibilities he expected he would be replaced by an equally tough negotiator—perhaps Fay Allport.

But he hoped in any future negotiations with American interests it would be possible to arrive at a much longer term agreement than the current year to year basis.

The President had started his remarks by denying the rumour that the Board of Trade had broken off negotiations with the film trade—"I almost wish it had," he commented amid laughter.

Later he recalled that at his first function, the complimentary dinner to Sir Michael Balcon, he mentioned that "they said I was a stranger to film affairs and you took me in: perhaps you did not take me in as much as you thought. On mature reflection however, perhaps you took me in rather more than I thought.

All Advice Heeded

"I have tried," he said, "so far as I could to carry out the advice of various sections of the industry—I say all sides, but perhaps Tom O'Brien will contend there are always two sides—to the trade-union movement."

Mr. Wilson denied that he interfered in any way in the functioning of the National Film Finance Corporation.

Later he admitted that he had only been able last year to see seven films, of which five were British and two American. One of these was for Thirteenth Century-Fox.

W. Kupper here interposed, "Twentieth Century-Fox."

Mr. Wilson: I was talking about "The Black Rose."

[*The story of "The Black Rose" takes place in the 13th century.*—Ed.]

In conclusion, Mr. Wilson remarked that like the farmers the film industry had been living for so long upon its losses that it had probably become reconciled to the position. He hoped, however, that the industry would never find times so hard that it would interfere with the magnificent social service which it was rendering upon a voluntary basis. His experience that afternoon showed that this service in which members of the Variety Club were engaged was combined with the spirit of true fellowship.

COMMONS TOLD QUOTA REMAINS 30 PER CENT.

The film quota remains 30 per cent. for first-feature films; 25 per cent. for supporting programmes.

Harold Wilson, President of the Board of Trade, told George Jeger, Labour, Goole, in the Commons on Thursday that he does not propose to make any Order to amend the quota.

Mr. Jeger pressed that the quota should be increased because of unemployment among British actors, actresses and technicians.

Mr. Wilson replied that, although he would like to increase the quota this must again depend on the number of films likely to be made; increasing quotas would not in itself increase production.

He added that his decision had been made after consulting all sections of the industry.

Lighting Men are 100 Per Cent.

In its second year of existence (it was inaugurated in January, 1949), the British Society of Cinematographers, Ltd., has maintained a 100 per cent. membership. It is restricted to directors of photography who have been engaged on feature films or, by invitation, to those "closely allied to the art and profession of motion picture photography."

The board of governors this year is: Fred Young (president), Guy Green (vice-president), Lovat Cave-Chinn, Desmond Dickinson, George Gunn, Derek Williams, and Bert Easey (hon. secretary and treasurer).

Enrique Carreras' Will

Enrique Carreras, of Putney, S.W., managing director of Exclusive Films Ltd. who died on October 15 last aged 70 years, left £2,578 11s., gross, £1,605 2s. net value.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Barbed Wire (Columbia)—U.S.	69 min. (U)	Gene Autry, Gail Davis, Harry Shannon.	Spacious outdoor comedy melodrama interleaved with songs. Story better than average, Autry in good form, light relief popular, numbers tuneful and thundering herd sequences and backgrounds impressive.	Good star western (CC).
Clochemerle (Blue Ribbon)—French.	93 min. (X)	Brochard, Simone Michels Maximilienne.	Piquant tale of French village life excellently acted and produced.	Excellent advanced hall booking (NC).
***Dark Light, The** (Exclusive)—British.	67 min. (A)	Albert Lieven, David Greene, Catherine Blake.	Dreary, incoherent British crime melodrama partly staged on the high seas. Lighthouse detail authentic, but cast and plot weak.	Slapdash quota (NC).
Eyes of Texas (Republic)—U.S.	70 min. (U)	Roy Rogers, Lynne Roberts, Nana Bryant.	Actionful outdoor musical comedy melodrama. Story crowded, star in good form, comedy asides neat and thrills realistic.	Capital star "horse opera" (CC).
Flame of Stamboul (Columbia)—U.S.	67 min. (A)	Richard Denning, Lisa Ferraday, George Zucco.	Exuberant "cops and robbers" set in a very ersatz Istanbul. Bizarre pocket serial, its hokum is addressed to the industrial "ninepennies" and, despite its "A" certificate, juveniles.	Moderate secondary hall second (CC).
Flying Missile, The (Columbia)—U.S.	92 min. (U)	Glenn Ford, Viveca Lindfors, Henry O'Neill.	Tongue-in-the-cheek adventure melodrama hinging on a young naval commander's faith in guided missiles. Star's performance good, light relief popular and sea and air thrills impressive.	Reliable title and star offering for the masses and youngsters (CC).
Gasoline Alley (Columbia)—U.S.	77 min. (U)	Scotty Beckett, Jimmy Lydon, Susan Morrow.	Friendly domestic comedy, based on a popular American cartoon strip. Story of impetuous college youth's hasty marriage and dive into big business slightly elongated, but adequately acted and presented.	Agreeable second (CC).
Inside Straight (MGM)—U.S.	86 min. (A)	David Brian, Barry Sullivan, Arlene Dahl.	Financial melodrama, set in middle nineteenth-century San Francisco. Cast and staging impressive, but "money is the root of all evil" theme untidy.	Fair to middling "programmer" (NC).
Lemon Drop Kid, The (Paramount)—U.S.	91 min. (A)	Bob Hope, Marilyn Maxwell, Lloyd Nolan.	Seamy side comedy drama, based on Damon Runyon's story. Bob Hope in great form, support good, dialogue crisp and staging first class.	Cast iron box office proposition for all classes (C).
Les Casse-Pieds (As Others See Us) (ABFD-Blue Ribbon)—French.	81 min. (U)	Noel-Noel, Bernard Blier, Marguerite Deval.	Novel, inspired and ingratiating comedy fantasy on bores. Brilliant approach, excellent technical qualities and humour. English commentary and sub-titles.	First-class specialised booking (C).
Prisoners in Petticoats (Republic)—U.S.	60 min. (A)	Valentine Perkins, Anthony Caruso, Robert Rockwell.	Pint-size romantic melodrama concerning a trusting girl who innocently consorts with gangsters and ends in jail. Valentine Perkins inexperienced, but support strong and surface action brisk.	Reliable industrial support (C).
†Quebec (Paramount)—U.S.	87 min. (U)	John Barrymore, jnr. Corinne Calvet, Patric Knowles.	Spectacularly mounted "underground" melodrama, set in early nineteenth-century Quebec. Staging and Technicolor photography impressive, but story protracted and sentiment old-fashioned.	Moderate "programmer" (C).
Revenue Agent (Columbia)—U.S.	74 min. (A)	Douglas Kennedy, Jean Willes, Onslow Stevens.	Robust income-tax fraud melodrama, semi-documentary in approach and treatment, cast up to scratch and action slick.	Reliable support (C).
The Prairie (Falcon)—U.S.	56 min. (U)	Lenore Aubert, Alan Baxter, Russ Vincent.	Dreary indoor western telling of settlers' adventures during a trek across Louisiana, and trouble among the boys when a young woman joins the party. Solely for juveniles.	Third-rate club filler (CC).
Texas Man Hunt (Exclusive)—U.S.	60 min. (U)	Lee Powell, Art Davis, Bill Boyd.	Seedy musical western about a marshall and two singing cowboys who combat cattle saboteurs. Outmoded, generally, but tunes and footage should help.	Very moderate small-hall support (CC).
Whispering Skull, The (Exclusive)—U.S.	52 min. (U)	Tex Ritter, Dave O'Brien, Denny Burke.	Unpretentious outdoor comedy melodrama. Vintage early, but action lively.	Passable western support (CC).
Wild Horse Phantom (Exclusive)—U.S.	54 min. (U)	Buster Crabbe, Al (Fuzzy) St. John, Elaine Morey.	Carbon-copy western, describing a search for crooks' hidden loot. All quite simple and harmless.	Small-hall and matinee filler (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

* British Picture. † In Colour.

For Reviews for Showmen, see page 12

Reviews for Showmen: *Edited by Josh Billings*

THE LEMON DROP KID

Paramount. American. (A). Directed by Sidney Lanfield. Featuring Bob Hope, Marilyn Maxwell and Lloyd Nolan. 8,248 ft. Release not fixed.

SEAMY side comedy drama, suggested by a Damon Runyon story. It illustrates the shenanigans of a genial, glib-tongued racing tout who doesn't care who sinks as long as he swims and exploits both sexes with like aplomb. There are moments when its underdog sentiment is a trifle overpowering, but Bob Hope knows his game well enough to prevent laughs from being stifled. Adroit, witty, human and skilfully directed and staged, it's not only grand light entertainment, but an ideal tonic. Cast iron box-office proposition for all classes.

Story.—The Lemon Drop Kid, a Bowery character who lives by his wits, is responsible for Moose Moran, a tough gambler, losing ten thousand dollars. Moose gives The Kid until Christmas to recompense him—or else! The Kid makes it up with Brainy Baxter, his former night-club entertainer girl friend, and then hits on the idea of sending out a battalion of Father Christmases, recruited from "wide boys," with collecting boxes to raise funds for the promotion of an old ladies' home in Moose's shuttered Long Island casino. The Kid secretly plans to pay off Moose out of the receipts and then leave the inmates in the lurch. Charlie, Brainy's slick boss, hears and, to meet his income tax, muscles into The Kid's racket. There is quite a mix-up, but in the end a lucky twist enables The Kid to save his skin without letting the old girls down.

Production.—The race-course opening is excellent and, apart from dwelling a little too long on the Mrs. Mopps of New York, the film never loses momentum or disregards the inimitable Damon Runyon idiom. Bob Hope, as The Kid, has a go at everything from straight acting to female impersonation and never fails to register, while the spirited finale is pure Runyon. Definitely an infallible star and author combination.

Points of Appeal.—Clever story, crisp dialogue, first-rate supporting cast, excellent staging and Bob Hope.

QUEBEC

Paramount. American (U). Photographed in Technicolor. Directed by George Templeton. Featuring John Barrymore, jun., Corinne Calvet and Patric Knowles. 7,872 feet. Release not fixed.

SPECTACULARLY mounted "underground" melodrama, set in early nineteenth-century Quebec. Photographed in lush Technicolor, it is pictorially impressive, but its story of a long-drawn-out struggle between rebels and redcoats, with a tragic woman of destiny in the background, is both hazy and old-fashioned. Indifferently characterised—most of the players lack stature—and loosely directed, it's more likely to confuse than thrill. Moderate "programmer."

Story.—Charles Douglas, a dashing rebel leader, plans a rising against the British in Quebec. Stephanie, beautiful estranged wife of Colonel Durossac, a loyalist in the service of the British, had a child by Charles in her youth. Mark, her offspring, is now Charles's lieutenant, and Stephanie attempts to further their cause. She fails, and many of the insurgents, including Charles, are shot. Later, Mark puts himself in jeopardy, but in the end Stephanie saves his life, though at the cost of her own.

Production.—The picture, "he never called me mother" adventure melodrama presented in costume, delves so deeply into Stephanie's poignant past that when it eventually comes to a showdown between the "underground" and the redcoats, the leading characters are bogged by outmoded sentiment. John Barrymore, jnr., as Mark, shows some promise, but Corinne Calvet lacks dignity as *femme fatale* Stephanie. Its one saving grace is fine scenery and pageantry, superbly photographed.

Points of Appeal.—Impressive staging, Technicolor, "U" certificate and provocative title.

THE FLYING MISSILE

Columbia. American (U). Directed by Henry Levin. Featuring Glenn Ford, Viveca Lindfors and Henry O'Neill. 8,310 feet. Release not fixed.

TONGUE-IN-THE-CHEEK adventure melodrama, covering the fabulous escapades of an impatient young naval commander who takes it upon himself to prove to the U.S authorities that all submarines should be equipped with guided missiles. Much of it is wildly extravagant, but a spirited, skilfully graduated performance by Glenn Ford, a pleasing romantic interest and well-timed spectacle help to weld its high-powered hokum into holding, disarmingly naïve *Boys' Own Paper*. Reliable title and star offering for the "populars" and youngsters.

Story.—Bill Talbot, an eager, sensitive submarine commander, and his loyal crew are sent to Point Mugu, California, for a special course in guided missiles. Reporting to Admiral Smith, the CO, Bill meets and falls in love with Karin Hansen, the admiral's secretary. Fearing that red tape will prevent their submarine from being equipped with flying missiles in time for the next manœuvres, Bill and his boys raid a navy warehouse and an army ordnance depot, but a missile explodes prematurely, killing a member of the crew and crippling Bill. Bill broods and refuses to get well, but eventually Karin shames him back to duty. In the final mock battle Bill proves that airborne missiles have come to stay.

Production.—The picture employs a number of clichés to fasten its engaging, if conventional, love interest to technical data, yet, despite the padding and almost ludicrous amount of rope given to the hero, succeeds in covering most of its footage with amusing and exciting surface action. Glenn Ford is cast as Bill, but although he doesn't take the script too seriously he manages to preface the spectacular climax with adroit emotional touches. A cinch for the alert exploiteer, the film has obvious box-office potentialities.

Points of Appeal.—Up-to-the-minute basic plot, good characterisation, impressive sea and air thrills, good cast and title.

INSIDE STRAIGHT

MGM. American (A). Directed by Gerald Mayer. Featuring David Brian, Barry Sullivan and Arlene Dahl. 7,802 feet. Release not fixed.

PERIOD romantic melodrama, containing a profile of a financial tycoon. Set in turbulent, fast-growing, middle-nineteenth century San Francisco, it presents yet another variation of the "money is the root of all evil" theme. Much highly coloured fiction is poured into its spacious biographical mould, but it's a bit too untidy and stagey to point a moral, let alone make outstanding screen entertainment. Fair to middling programmer.

Story.—In 1870 San Francisco there is a run on a bank owned by Ada Stritch, a widow, and she needs three million dollars to tide her over. Rip MacCool, a ruthless financier, refuses to make Ada a loan, but offers to play her a hand of poker, winner take all. Ada agrees. Shocker, MacCool's general factotum; Johnny Sanderson, editor of a magazine financed by MacCool, and Carlson, an hotelier, are present, and Sanderson says a person's character can be read by the way he plays games of chance. All four then delve into MacCool's past and complicated love affairs. During the backward glances, many reasons are given for MacCool's greed for gold, but in the end he proves he has a heart by allowing Ada to win.

Production.—The picture attempts to recapture the jungle atmosphere of early San Francisco through its rapacious central character, but overplays its hand. Despite sound acting by David Brian and a hand-picked supporting cast, interminable flashbacks rob the salient poker game of suspense and the play of point.

Points of Appeal.—Tough and glamorous atmosphere and good cast.

EYES OF TEXAS

Republic. American (U). Directed by William Witney. Featuring Roy Rogers, Lynne Roberts and Nana Bryant. 6,300 feet. Release not fixed.

ACTIONFUL outdoor musical comedy melodrama, this latest Roy Rogers tells how he defeats a plot to keep war orphans out of their ranch. It contains a little of everything and artfully leavens a somewhat lurid canine interest with popular romance, humour and occasional song. Definitely generous money's worth, particularly for the kids. Capital star "horse opera."

Story.—Thad Cameron, a wealthy old-timer, turns his Texas ranch into a camp for war-orphaned boys in memory of his missing nephew, Frank. Hattie Waters, an unscrupulous woman lawyer, covets the property and tells Thad that Frank is not dead, but suffering from amnesia. After Thad gives Hattie power of attorney she has him killed by a pack of wild dogs. She then produces a phoney Frank and tries to take over the ranch. At this juncture Roy Rogers, a U.S marshal, steps in. He takes his life in his hands, but survives bullets and a fire and eventually unmasks Hattie, who has a convenient heart attack.

Production.—The ferocious hound element is a trifle far-fetched, but otherwise the picture is a skilfully balanced western. It starts with a bang, and its popular cast, headed by Roy Rogers, who sings pleasantly and fights hard, never lets up until it reaches its pyrotechnic highlight. It couldn't pack more into its handy footage.

Points of Appeal.—Comprehensive plot, attractive and versatile cast, colourful thrills, pleasing light relief, wholesome atmosphere, and box-office star.

BARBED WIRE

Columbia. American. (U). Directed by John English. Featuring Gene Autry, Gail Davis and Harry Shannon. 6,294 ft. Release not fixed.

SPACIOUS outdoor comedy melodrama, interleaved with songs. It shows how a forthright ranch owner finally overcomes stiff opposition to the use of barbed wire for the protection of cattle. Partly based on fact and presented against superb backgrounds, it contains all the popular ingredients and hustles to a hectic gunfight finale. There'll be no complaints from Autry fans. Good star western.

Story.—Gene Autry, proprietor of vast herds, is bothered by rustlers and decides to surround his range with barbed wire. Ginger Kirby, a spirited girl rancher, does not approve and many other cattle men side with her. Sandy Reeves, owner of a livery stable, wants to buy land cheaply for sheep and deliberately encourages war between the rival factions. At first Gene faces defeat, but eventually he exposes Sandy and proves that barbed wire is both safe and effective.

Production.—The picture has quite an intelligent story, and its lively and valid amalgam of comedy and rough stuff, framed in fine scenery, makes an ideal vehicle for the popular and versatile star. The thundering herd sequences are particularly good.

Points of Appeal.—Actionful and interesting

REVIEWS—continued on page 13

REVIEWS—*continued from page 12*

story, tuneful numbers, box-office star, good supporting cast and imposing vistas.

THE DARK LIGHT

Exclusive. British (A). Featuring Albert Lieven, David Greene and Catherine Blake. Produced by Michael Carreras. Directed and written by Vernon Sewell. 6,025 *feet. Release not fixed.*

DREARY, incoherent British crime melodrama, partly staged on the high seas. It hinges on a battle between bank robbers and the mixed crew of a lighthouse, but completely lacks purpose and point. After shipping a lot of water, it abruptly ends, with the audience expecting, though hardly wanting, more. Slapdash quota.

Story.—When a captain of a steam yacht fails to get any reply to his signals from a lonely lighthouse, he and the owner and his wife investigate. They find signs of recent habitation and blood dripping from a ceiling. There is a flashback, and Rigby, the skipper of the lighthouse, Matt, a disgruntled fellow, and Johnny, a simple giant, appear. They rescue Mark, presumably a business man, Linda, his secretary, and his friend, Luigi, from an open boat. Soon they find they are harbouring bank robbers. Mark bribes Matt and Johnny to row them ashore, and Luigi kills Rigby. Shortly after they put to sea, Johnny repents and turns in Linda and Luigi. Meanwhile, Mark and Matt are drowned.

Production.—The picture is accurately staged in a lighthouse, but the settings are wasted on a clumsy rehash of the *Marie Celeste* theme. Albert Lieven is not bad as Mark, but the rest, like the plot, are very much at sea. The quota ticket is its only sheet anchor.

Points of Appeal.—Arresting title, correct detail and quota angle.

PRISONERS IN PETTICOATS

Republic. American (A). Directed by Philip Ford. Featuring Valentine Perkins, Anthony Caruso and Robert Rockwell. 5,400 *feet. Release not fixed.*

PINT-SIZE romantic melodrama. It's about a trusting young girl who gets mixed up with racketeers while seeking a musical career, but, thanks to a friendly special investigator, does not burn her fingers too badly. As the heroine, Valentine Perkins is very naïve and inexperienced, but the rest cover up her shortcomings and account for plenty of meaty surface action. There is no waste of footage or loss of time. Reliable industrial support.

Story.—Joan Grey, a pretty pianist, leaves her home town where her father is a professor to make a career for herself. She takes a job in a night club owned by Nickey Bowman, a ruthless gunman, and is impressed by Steve London, one of Nickey's boys. Steve beats Nickey to a hold-up and plants the proceeds in Joan's bag. Later, Steve is shot down and Joan is held on suspicion. Mark Hampton, a handsome special agent, is sympathetic, but is unable to prevent Joan from going to prison. While inside, Joan innocently opens her mouth. Mark gets to hear and rounds up Nickey and his mob. Now free, Joan marries Mark.

Production.—The picture, just one double-cross after another, is not very convincing "why girls go wrong," but it contains plenty of gun-fights. These and its lively, if not particularly edifying, prison sequences get it over. No fault can be found with the staging.

Points of Appeal.—Popularity of gangster fare, artful feminine angle and brisk action.

FLAME OF STAMBOUL

Columbia. American. (A). Directed by Ray Nazarro. Featuring Richard Denning, Lisa Ferraday and George Zucco. 6,079 *ft. Release not fixed.*

EXUBERANT 'cops and robbers" set in a very ersatz Istanbul. It's about a breezy American agent and an attractive young woman who join forces in the Orient and finally put paid to a dangerous espionage ring. Bizarre pocket serial, its hokum is addressed mainly to the industrial "ninepennies" and, despite the "A" certificate, juveniles. Moderate secondary hall "second."

Story.—Larry Wilson, a U.S government agent posing as a ship's pianist, is intrigued by Lynette Garay, a mysterious woman passenger. When she disembarks at Istanbul Larry follows her. She is met by Hassan, a sinister crook employed by The Voice, secret head of a crime set-up. Lynette is ordered to dance at a fashionable café in place of a girl who has been liquidated. Larry manages to accompany her. Later he and Baracca, paid informer, discover that The Voice is after priceless jewels and the plans of the Suez Canal defences. With the help of Lynette, now on their side, they eventually silence The Voice.

Production.—The picture substitutes "Istanbul" for Chicago, but otherwise it's routine romantic crime melodrama. Richard Denning acts with a fair amount of dash as Larry, and Lisa Ferraday is easy on the eyes as Lynette.

Points of Appeal.—Title and handy footage.

THE PRAIRIE

Falcon. American. (U). Directed by Frank Wisbar. Featuring Lenore Aubert, Alan Baxter and Russ Vincent. 5,047 *ft. Release not fixed.*

DREARY indoor western, based on James Fenimore Cooper's story of the adventures of settlers during a trek across Louisiana, and trouble caused among the boys when they are joined by an attractive young woman. Third-rate club filler.

Story.—Ishmael Bush, his wife, five sons and other settlers trek across Louisiana in search of new land. During a buffalo stampede, Asa Bush and Abiram White rescue Ellen from the Indians and she joins their party. Later the settlers are helped by Paul Hover, with whom Ellen falls in love. After a skirmish or two with the Sioux Paul is accused of murdering Asa, but eventually Abiram, who also wants Ellen, is exposed as the murderer and receives his deserts.

Production.—Except for a few scenes of stampeding buffalo the film is limited to interior settings—and not very convincing ones at that. Action is stilted, acting is less than adequate and the dialogue trite.

Points of Appeal.—Make-up and footage.—W. J. S.

THE WHISPERING SKULL

Exclusive. American (U). Directed by Elmer Clifton. Featuring Tex Ritter, Dave O'Brien and Denny Burke. 4,710 *feet. Release not fixed.*

UNPRETENTIOUS outdoor comedy melodrama. Of somewhat early vintage, it describes the unmasking of a mysterious night rider. It's all very artless, but a muscular, hard-hitting cast is some compensation for its lack of wit. Nothing if not brief, it should get by in small halls. Passable western "support."

Story.—Dave Wyatt and Tex Haines, U.S marshals, are instructed to get the lowdown on Whispering Skull, a masked horseman who has been terrorising the countryside. Panhandle Perkins, a tinker, is wrongly accused of being The Skull, but Dave and Tex save him from a necktie party. Later the sheriff is wounded and left for dead, and his daughter, Ellen, pleads with Tex and Dave to redouble their efforts. Meanwhile, Duke Walters, a crook, tries to pin his own misdeeds on The Skull. In the end Tex and Dave round up both rascals.

Production.—Dave O'Brien and Tex Ritter, who occasionally obliges with a song, make a sound team as Dave and Tex, and Denny Burke is adequate as Ellen. The mystery element is not particularly subtle, but the principal players see that action is brisk. Quick on the draw and not without a sense of humour, it keeps its modest end up.

Points of Appeal.—Robust story, healthy sentiment, realistic scraps and clean, light relief.

REVENUE AGENT

Columbia. American (A). Directed by Lew Landers. Featuring Douglas Kennedy, Jean Willes and Onslow Stevens. 6,424 *feet. Release not fixed.*

ROBUST crime melodrama, semi-documentary in approach and treatment. It concerns a tough revenue man who poses as a crook to get "the goods" on an income-tax twister, and ends, as it should, in victory for the law. Although a trifle overcrowded, it effectively punches its way to a salutary and showmanlike climax. Mass appeal is obvious. Reliable "support" for the majority of halls.

Story.—Augustus King, an accountant, learns that his flighty wife, Marge, is having an affair with his boss, Sam Bellows, an unscrupulous financier. Determined on revenge, he informs the Bureau of Internal Revenue by 'phone that he can give them evidence of large tax evasions, but before he can talk in confidence he is bumped off. Steve Daniels, a keen Government agent, is put on the case, and by posing as a grafter he eventually discovers that Bellows and his thugs are smuggling gold into the States from a Mexican mine. He then sets a trap for the crooks, but has many near squeaks before he finally lands them. The climax is a corker.

Production.—The picture is authentic in detail, but it is its familiar gangster rough-stuff rather than its factual byplay that creates most interest and excitement. The principal players never pull their punches and the finale is expertly timed. PAYE customers should find it particularly satisfying.

Points of Appeal.—Meaty tale, realistic presentation and penultimate punch.

TEXAS MAN HUNT

Exclusive. American (U). Directed by Peter Stewart. Featuring Lee Powell, Art Davis and Bill Boyd. 5,448 *feet. Release not fixed.*

SEEDY musical western stressing the exploits of a Federal marshall and two singing cowboys who round-up unpatriotic cattlemen who tamper with the beef, thus depriving the war effort. Of class '42, it has neither pace nor wit, so possibly the horses and music will help it over the "sticks." Very moderate small-hall support.

Story.—When Reuther, an enemy agent, organises the sabotage of cattle and shipments, Lee Clark, a Federal marshal, with the aid of Carol Price, enlists the help of Art Davis and Bill Boyd, two radio entertainers. Following a gossip broadcast, Jensen, chief saboteur, and Clay, a banker, send their men to ambush the boys. During the fight, however, one of the gang is wounded and, together with a kidnapped doctor, both are murdered by the gang. Fearing that Clay will desert, Jansen joins forces with the boys, and this gives him an alibi for killing his partner. Lee prevents an attempt to destroy a railroad bridge, exposes Jensen and Reuther is killed while trying to escape.

Production.—Apart from isolated chases and gun duals, the film relies mainly on the vocal efforts of the singing stars. In this direction, Art Davis and Bill Boyd (not to be confused with the Boyd of Hopalong Cassidy fame) are mediocre entertainers and less convincing cowboys. Photography is poor.

Points of Appeal.—Moderate chases and fights, songs and footage.—W. J. S.

GASOLINE ALLEY

Columbia. American (U). Directed by Edward Bernds. Featuring Scotty Beckett, Jimmy Lydon and Susan Morrow. 6,939 *feet. Release not fixed.*

FRIENDLY comedy based on a popular American cartoon strip. It deals with an impetuous college youth who sets up in

REVIEWS—continued on page 14

REVIEWS—*continued from page 13*

business for himself after a hasty marriage, and luckily survives all hazards. Naturally acted, it contains a number of bright gags, but is somewhat on the long side. Of and for the family, it should, nevertheless, register in most halls. Agreeable "second."

Story.—Walt Wallet and his wife, Phyllis, a typical American middle-class couple, have an adopted son, Skeezix, and two children of their own, Corky, a student, and Judy, a schoolgirl. Corky returns home unexpectedly with a bride, Hope, and vows to keep himself and his spouse. He meets Pudge, a tough, but genial chef, and with Skeezix's backing he opens a cafeteria and instals Pudge as factotum. Subsequently, Harry Dorsey, wily agent for a chain of restaurants, tries to trick Corky out of his business, but Corky, aided by his family, survives and flourishes.

Production.—The picture, obviously the first of a series, goes all out to prove that there are no flies on American youth. Its conclusions lead to lively, uninhibited, though rather protracted, light entertainment. Scotty Beckett displays plenty of self-assurance as Corky, and atmosphere is thoroughly convincing.

Points of Appeal.—Wholesome story, brisk characterisation, clean fun and homely atmosphere.

WILD HORSE PHANTOM

Exclusive. American (U). Directed by Sam Newfield. Featuring Buster Crabbe, Al ("Fuzzy") St. John and Elaine Morey. 4,912 *feet. Release not fixed.*

CARBON-COPY western, wholesome and uncomplicated, in which the hero's only problem is to apprehend crooks, find the rancher's stolen money and prevent his bewildered side-kick from turning the mission into a burlesque. According to the numerals, it came off the line in 1944, but that should not worry the kids—they can just follow the horses and have a laugh. Small hall and matinée filler.

Story.—Link Daggett and his gang are allowed to escape from the State prison, in order that Billy Carson, a tough cowboy, can discover the whereabouts of the rancher's stolen money which the crooks have hidden. During the break-out, young Tom Hanlon, a relative of Fuzzy Jones, is forced to join them and is later killed by Daggett. Fuzzy joins Carson, and together they trail the gang to a disused mine. They are captured by Daggett and his men, but are subsequently freed by Ed Garnet, a queer character who has moved the money to another cache. Meanwhile, the gang quarrel among themselves and eliminate each other. Carson persuades Garnet to return the cash in time to save the ranchers from eviction.

Production.—There is no serious attempt to force the pace nor anything in the plot to trouble the intellect, and the treatment throughout is tongue-in-the-cheek. Al ("Fuzzy") St. John cavorts to good effect between skirmishes and provides useful teamwork for Buster Crabbe, a beefy and cool-headed Billy Carson.

Points of Appeal.—Gunplay, fights, adequate teamwork, humour and footage.—W. J. S.

CLOCHEMERLE

Blue Ribbon Films. French (X). Directed by Pierre Chenal. Featuring Brochard, Simone Michels and Maximilienne. 8,397 *feet. Release not fixed.*

PIQUANT comedy of French village life. Gabriel Chevallier's famous book, which would be vulgar if it was not so wittily written, has been translated into screen terms with the utmost effect. There are obvious cuts, but the spirit of the novel remains unimpaired. It's a tale of an obscure French village which decides to erect a memorial to itself in the shape of a public convenience for men, and the far-spreading results of the proposition. Excellent booking for advanced hall.

Story.—The Mayor of Clochemerle is anxious to prove that he is the head of a progressive administration and eventually decides to fulfil a long-felt want and erect a public convenience in the village square. This causes consternation amongst the populace. A virtuous and redoubtable woman, Justine, leads the opposition and enlists the help of the Cure and eventually the lady of the manor. But from acorns large oaks spring, and the erection of the monument eventually resolves into a religious war and finally reaches ministerial heights. Even a company of soldiers is sent to keep order—to the delight of the young women of Clochemerle. Eventually the soldiers retire and the monument remains.

Production.—Cuts have had the effect of making the continuity appear a little jerky at times, but the gradual snowballing of an insignificant incident into one which eventually becomes the business of the Prime Minister is ingeniously evolved. The side issues, which include the amours of the more comely wives of the village, are treated with real wit, and the vinegary spinsters are etched in with a sure touch. The picture's main faults are the introduction of a raucous and monotonous running commentary—mostly in the opening scenes—and very poor sub-titling.

Points of Appeal.—Piquant story and clever characterisation in a comedy of French village life.—L. C.

LES CASSE-PIEDS
(As Others See Us)

ABFD—Blue Ribbon. French. (U). Directed by Jean Dreville. Featuring Noel-Noel, Bernard Blier and Marguerite Deval. English dialogue and sub-titles. 7,300 *ft. Release not fixed.*

NOVEL, inspired and ingratiating comedy fantasy on bores. Noel-Noel is both compère and victim of this satire, which uses montage and slapstick to illustrate everyday fidgets and other annoying humans with whom we are all familiar and in whom we sometimes perceive ourselves. Friendly and completely unaffected, it gains the sympathy and attention in a most brilliant manner, but by exhausting the joke almost falls into the same trap. Possibly the author intended it that way. First-class specialised and discerning audience booking.

Production.—The stories or, more appropriately, the series of events are introduced by Noel-Noel, whose commentary has been dubbed in English and who classifies and subheads the various types of annoying humans in much the same way as Molière's "Les Facheux," which, in fact, is the film's inspiration. Puppets are used to illustrate certain "collective nuisances," such as the man who leaves the lift gates open and the blaring radio menaces. Noel-Noel portrays the harassed victim of a careless woman driver; an excitable acquaintance; dead-heads who visit theatres; a self-styled Florence Nightingale and invaders of privacy who use the telephone indiscriminately and others who overstay their welcome. Bernard Blier and Jean Tissier are teamed in another sequence which describes how a tête-à-tête is ruined by a gasman and an unwanted visitor. There are many other situations in which "crashers" and pests are seen at their best, and Noel-Noel finally proves the point when he tries to explain the idea of the film to a very busy business man. This English commentated version of this prize-winning film has been competently arranged by Charles Frank, and sub-titles cover other requirements.

Points of Appeal.—Unusual subject matter, brilliant approach, good characterisations, first-class technical achievements, star popularity and excellent humour.—W. J. S.

BOOKINGS SOUGHT FOR ISRAELI DOCUMENTARIES

OF the three selected Israeli films privately shown at the Hammer Theatre last Tuesday, "Tent City" and "The New Pioneers," both produced by Baruch Dienar, who attended the show, were being publicly screened for the first time.

Baruch Dienar told a KINE. reporter that a new studio had just been completed outside Tel Aviv, and that efforts were being made for Israeli documentaries to be distributed in this country.

The programme comprised: "The New Pioneers" (20 mins.). An American commentary describes a reporter's impressions of the spirit of the new Israel during an assignment which takes him to Tel Aviv, Jerusalem and surrounding districts. "Tent City" (32 mins.). Edited at Denham Studios, well-photographed Israel Motion Picture Studios production, dealing with first impressions and problems of tented settlers while awaiting better accommodation, as seen through the eyes and thoughts of a young boy from Bagdad. "Tomorrow Is a Wonderful Day" (40 mins.). Produced by the children's village Ben-Shemen, with American commentary.

Councillor Backs Campaign for Sunday Opening in Peterhead

THE principle of Sunday kinema shows for charity evoked lively discussion at the monthly meeting of Peterhead Town Council when the management of the Playhouse asked permission to stage two Sunday performances in aid of Moray Sea School and the Shipwrecked Mariners' and Fishermen's Society.

Coun. Andrew Buchan moved that both applications be refused. On a vote, only the show for the Shipwrecked Mariners' Society on April 1 was permitted.

Bailie Edward A. Duncan said the Caledonian Associated Cinemas were doing it out of the goodness of their hearts, and that they had provided 170 houses under the Scottish Veterans' Garden City Association scheme. He remarked that the founder of Christianity believed that a good deed was a good deed on whatever day it was done.

Coun. Buchan gave notice of motion that the council should make arrangements for carrying out a plebiscite to obtain the electors' views on the subject.

Coun. Davis, a member of Aberdeen Town Council, who has for some time been campaigning for Sunday opening, has discussed the proposal with the local branch of NATKE and is meeting kinema managers and owners as well in an effort to get a representative conference.

Coun. Davis has brought the matter before the town council on more than one occasion, but each time he has met with no success. He has, therefore, set himself to collect 10,000 signatures in support of his campaign.

He stated that he has already collected 5,000 of his target figure, and said he was going to make the matter an election issue.

Boy Steals Trailer

Disappearance of a trailer of "Trail of the Yukon" from the entrance to a Cannock kinema was explained at Cannock Juvenile Court when a ten-year-old Cannock boy admitted stealing it and giving it to a 12-year-old companion. It was recovered undamaged.

The boy was ordered to be placed in the care of the education authority.

EXHIBITORS' REBATE ON LIGHTING BAN

EXHIBITORS can now get a rebate on electricity charges as a result of the Advertising Lighting Prohibition Order, 1951.

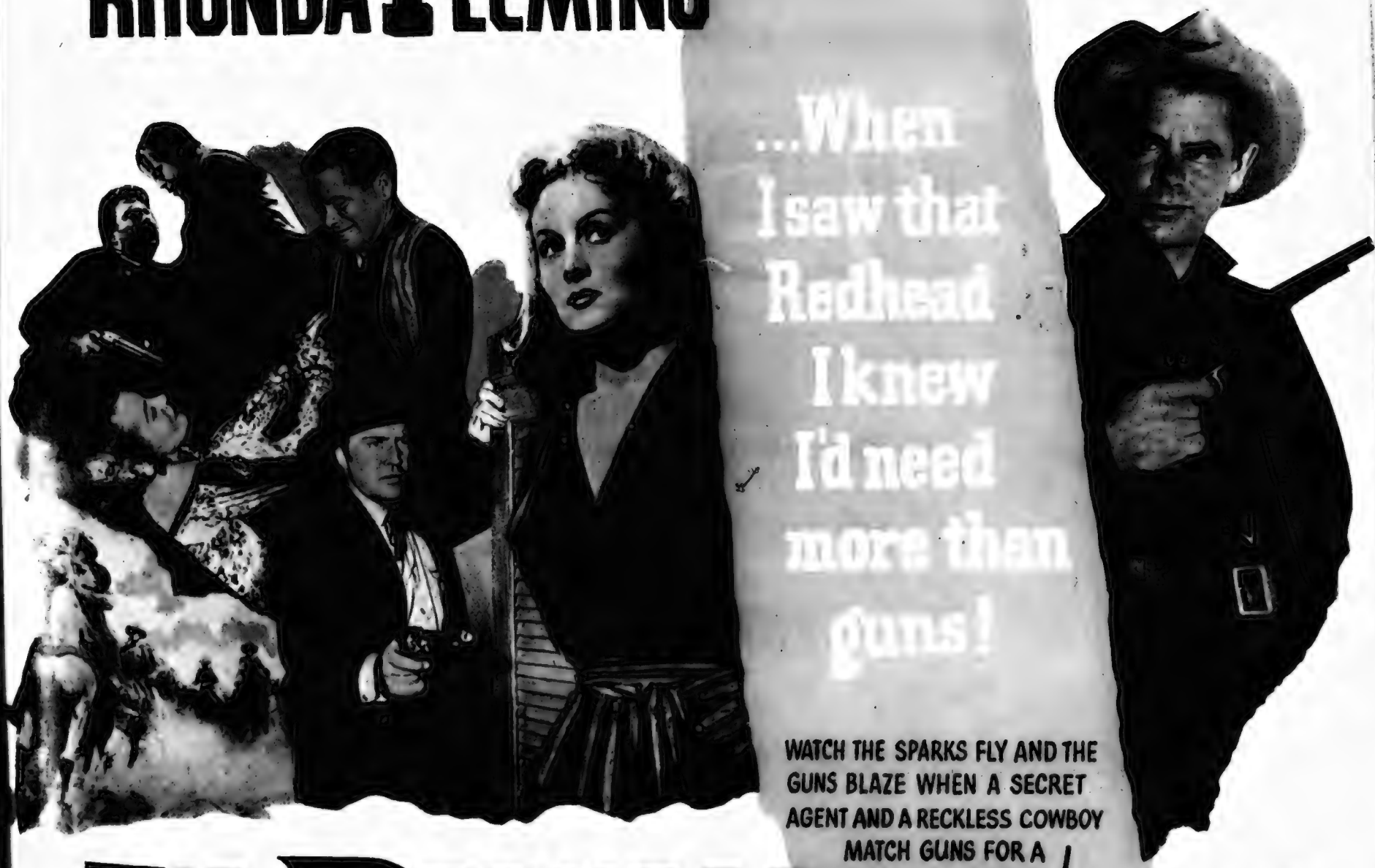
According to Leslie Knopp, CEA technical adviser, all members purchasing electricity on two-part tariff (the sixth part of which is based on maximum demand or installed load), or on contracts involving a guaranteed minimum consumption, are advised to make application to the commercial manager of their local electricity board for a rebate in respect of charges that have been made for advertising lighting which has been out of use since the imposition of the prohibition Order.

This does not apply to the area supplied by the London Electricity Board, which has automatically given a rebate, nor to members taking electricity on flat rates or block rates.

Plans submitted by Picton Cinema Co., Ltd., of alterations at the Rialto, Wind Street, Swansea, have been approved.

Yet another Great Western from ★ PARAMOUNT
for YOUR Box-Office
★ who always give you the 'Best of the West'

GLENN FORD ★ EDMOND O'BRIEN
RHONDA FLEMING



WATCH THE SPARKS FLY AND THE GUNS BLAZE WHEN A SECRET AGENT AND A RECKLESS COWBOY MATCH GUNS FOR A FLAMING REDHEAD!

THE REDHEAD AND THE COWBOY

TRADE SHOW

Paramount Pictures

PRODUCED BY
IRVING ASHER
DIRECTED BY
LESLIE FENTON
SCREENPLAY BY JONATHAN LATIMER AND LIAM O'BRIEN • BASED ON A STORY BY CHARLES MARQUIS WARREN

C—15-18

The stirring adventure of the fabulous temptress men called "The Blood-Red Rose"...whose fire inflamed an army of frontiersmen to storm the continent's mightiest fortress!

CORINNE CALVET as "The Blood-Red Rose"—History's most tempting spy!

JOHN BARRYMORE JR. as Mark—Young in years, old in battle . . . Adventuring and romancing with a dangerous fire.

BARBARA RUSH as Madelon — The young girl who learned about love . . . and the law of the wilderness.

QUEBEC

PATRIC KNOWLES as Charles—The Man-Giant . . . his men and woman would follow him anywhere.

NIKKI DUVAL as Jeannine — Untamed spitfire of the Canadian backwoods — sweetheart of the rebel army.

Mr. Booker! GET OUT YOUR 'Q' BOARDS ...QUEBEC IS A QUEUE PICTURE!

STARRING

John Barrymore jr. · Corinne Calvet
Barbara Rush · Patric Knowles

WITH **John Hoyt · Arnold Moss** *and Introducing* **Nikki Duval**

DIRECTED BY **George Templeton** · WRITTEN AND PRODUCED BY **Alan LeMay**

MANAGERS OF THE GRANADA CIRCUIT DINE AND DISCUSS POLICY

Managers from every theatre in the Granada Group were able to get together at a dinner at the Trocadero, with Sidney and Cecil Bernstein and the directors of Granada Theatres. The dinner followed a conference at which the summer policy of the group was thrown open to discussion

Blue Print To Revive Children's Film Production

GOVERNMENT AND OTHER AID TO BE SOUGHT

REPRESENTATIVES of the British Film Producers' Association, Cinematograph Exhibitors' Association, Kinematograph Renters' Society, and the Association of Specialised Film Producers, met on Tuesday as the provisional committee, which has been set up to consider the production of children's entertainment films.

J. Arthur Rank was appointed chairman of the committee and L. G. Parker secretary.

Consideration was given to the committee's terms of reference, which were agreed as follows:—

"The duty of the committee shall be to examine the practicability of setting up a permanent organisation to promote the production, distribution and exhibition of children's entertainment films.

"To define the form which such a body might take.

"To consider the financial aspects of such a proposal, including how best the proposed grant from the British Film Production Fund can be used, and

"To take whatever steps are necessary, including consultation with HM Government or with other parties, to bring about the establishment and the financing of such a body, if that is held to be desirable and practicable."

Preliminary discussion took place as to ways and means of getting children's entertainment films into production and this problem will be further examined at the committee's next meeting, which will be held on Friday, April 6.

It was agreed that the constitution of the committee should be two representatives from each of the four associations, but that it would be open to any of the associations to bring more than two to any meeting if they so wished.

Those present were:—

J. Arthur Rank, Sir Henry French, Coun. H. P. E. Mears, A. B. Watts, E. F. Pinkney, D. E. Griffiths, Frank Hill, F. A. Hoare, L. G. Parker, J. Henderson.

"BRAWN DESERVES FAIR SHARE WITH BRAINS," SAYS JEAN CURRIER

"HIGH intellectuals" in the show business, though claimed to be "saviours" of the industry, were criticised by Mrs. Jean Currier, of Manchester, the national president, at a meeting of the Morecambe branch of NATKE.

"Stars come and stars go, but our members go on for ever," Mrs. Currier said. "Those people on high intellectual levels say that we cater for brawn and that they cater for brains. All we ask for is a fair share of everything, but there are those who are not prepared to give a fair share. These are the people who shout they are always being outmanœuvred by the vast majority. Unfortunately, we are regarded as reactionaries, but we are not—we are common-sense people."

Commenting that NATKE believed in a long-term policy for the film industry, Mrs. Currier said as a union they had yet no place in film producing but never once had they agreed with a policy of domination by one section of the industry. The show business was for show people as a whole and not for sectional interests. They did not consider all employers were rogues any more than all trade unionists were angels. All they asked was a fair share, more give and less take, but in this respect the Government was not without blame. She thought the halfpenny extra taken in entertainments tax should have been ploughed back into the industry.

"I thoroughly agree with those who say the money is going to the wrong people if it means more pay for the cleaners, usherettes, projectionists and those in the live theatre who give their best to the show business."

Honorary membership of the branch was conferred on Mrs. Currier, F. Donovan (Manchester) P. McGrath (Liverpool), Ronnie Wilcock (Morecambe), W. Marsden (former president of the local branch) and Madame Patti Regina.

JARO SALUTES "SEAT IN CIRCLE" CENTURY

TO celebrate the 100th broadcast in the BBC series, "A Seat In the Circle," which was linked with the provincial première of "The Browning Version," the J. Arthur Rank Organisation and the BBC gave a reception at the Odeon, Manchester, on March 21.

It was attended by the Lord Mayor and Lady Mayoress of Manchester and representatives of the Rank Organisation, CMA (including L. B. Fancourt, general theatre controller. W. A. Hockman, G. S. Jolliffe), BBC, CEA, NATKE and GFD. C. H. Dracott, general manager of the Odeon, Manchester, supervised the arrangements. Displayed in the vestibule of the theatre were telegrams of congratulation to David Southwood, who has given the entire series of the broadcasts, which was inaugurated at the Odeon, Manchester, in October, 1948, with Walt Disney's "Fun and Fancy Free."

Audiences Are Growing Up

At a luncheon prior to the Edinburgh meeting, held in the New Picture House, Forsyth Hardy, secretary of Edinburgh Film Guild, and a member of the Scottish Information Office staff, gave a ten-minute talk on "Are Film Audiences Growing Up?"

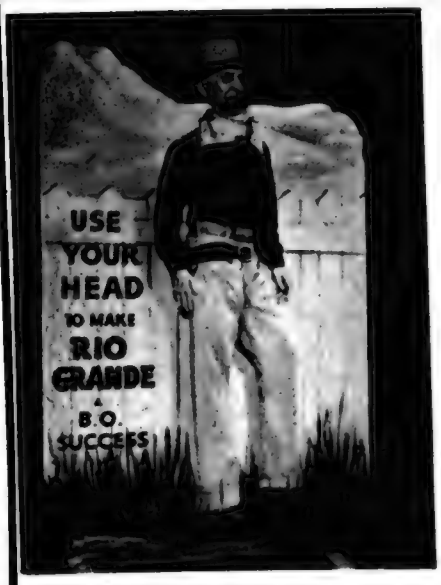
Indications that they were which he cited were the great success of "The Wooden Horse," the recent revival of "City Lights" and "All Quiet on the Western Front," which had drawn larger audiences than they did 20 years ago, and the success of big ambitious films like "Henry V" and "Hamlet."

Television had had an enormous effect on film-going in the U.S. People had become highly selective about the type of film they wanted to see. If kinemas were going to retain the hold they had on audiences all over the country they must find something worth putting on the screen, and if they did that he thought they need not fear the competition of other forms of entertainment.

J. S. Dunbar, moving a vote of thanks to Mr. Forsyth, suggested that the success of these old films was probably partly due to "curiosity."

HATS OFF

HEADS ON



One of the many interesting little touches of showmanship during the Granada reception was that every manager was photographed as shown, the photograph being presented to him before he left the dinner table. This is part of the big campaign for CITY LIGHTS, which opens in the Granada group on April 30, and for RIO GRANDE, which starts on April 2

Snarling Killers! Flaming Forests! Savage Thrills
on an Isle of a thousand dangers!
Bomba on
PANTHER ISLAND
SEE...
LEOPARD vs. WATER BUFFALO IN FURIOUS DEATH BATTLE!
RIVER OF CROCODILES!
"TABU" NATIVE BEAUTY!
PANTHER ON SLAYING RAMPAGE!
A MONOGRAM PICTURE
starring JOHNNY SHEFFIELD
with ALLENE ROBERTS · LITA BARON · CHARLES IRWIN
Produced by WALTER MIRISCH Screenplay and Direction by FORD BEEBE
Based upon Ray Rockwood's "Bomba" books
DISTRIBUTION BY ASSOCIATED BRITISH PATHE LTD.

KINE weekly

STARRED PICTURE FOR MARCH

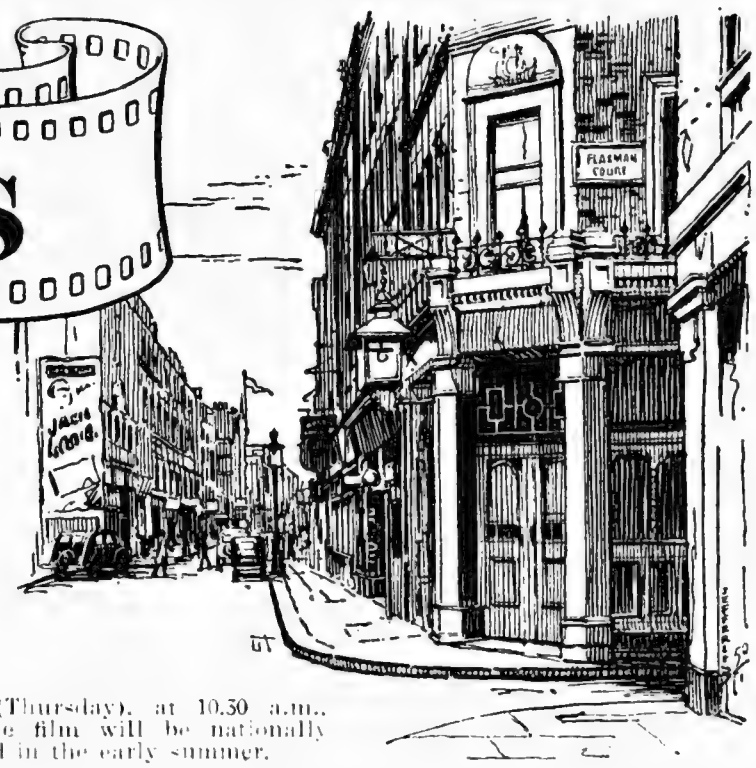
"Spectacular pocket serial with a BOX-OFFICE LABEL, it's a cinch for the industrial and family 'ninepennies.' CAST IRON HOKUM"

JOSH BILLINGS · KINE. WEEKLY

"They're calling BOMBA, 'The BOX-OFFICE JUNGLE BOY' NOW!"

A MONOGRAM PICTURE · Distribution by ASSOCIATED BRITISH-PATHE

Your Films



On These Pages is News from Renters Concerning Product and Sales Personalities

HOLIDAY SUBJECTS CLICK— This is Holy Week, so maybe that is why little - of West End or general releases has seeped through, but I do en to know from personal experience that "At War With the " (Paramount) is clicking at the Carlton, Haymarket. Appar-, the picture got away to capacity first week-end, and there has no falling off. "The Browning Version" (GFD) is a British of class and character and its success at the Odeon, Leicester are, was a foregone conclusion. May we have more films like it. Wedding Bells" (MGM) is also clicking, or my eyes have been eving me. On March 28, "Manon" (Grand National) ended a weeks' run at Studio One. Quite a record. Incidentally, it has been ver 100 provincial situations. Showmen are steadily learning that ometimes pays "to go foreign."

Releases are, by all accounts, holding up quite well with the phenomnal GFD double bill, "Battle of Powder River" and "The Fat n," still in the lead. By the time these words are in print "Samson Delilah" (Paramount) and "King Solomon's Mines" (MGM), ot Technicolor productions, will be doing battle in suburbia. It s rather a pity that two such outstanding films should be put out same week, but there it is. Both are certain to take a packet, and ill be interesting to see which finishes on top in the long run. I dn't like to make a bet. Writing a day before Easter holiday, it s as if we are really in for exhibitor weather, which is just as well strong competition from the Festival of Britain looming ahead. week I craved your indulgence as there were 21 trade shows to This week there are only a measly 20!

John Billing

PRE-RELEASES AND RELEASE DATES

QUEEN MARY has consented to be present at the première British Lion's "The Tales of mann," at the Carlton, Hay-, S.W.1, on Wednesday, 18, at 7.30 p.m.

ceeds of this première, which nder the chairmanship of the ess of Harewood, will be in the English Opera Group.

The Tales of Hoffmann," a ll and Pressburger produc-stars Moira Shearer, Robert mann, Leonide Massine, Rounseville, Pamela Brown, Ila Teherina and Ann Ayars, n Technicolor, and the music ed by the Royal Philhar-Orchestra conducted by Sir Beecham.

ng the run at the Carlton, be presented at three separ formances daily.

* * *

Is My Affair," 20th Cen-x drama, co-starring Susan rd, Dan Dailey and George in a story about an ambi mannequin with a talent for ing, starts its West End lease at the Odeon, Marble W.1, today (Thursday). Sam Jaffe, Barbara Whiting, Harry Von Zell, Randy Stuart and Marvin Kaplan head the supporting cast, and Michael Gordon directed.

Generally released on Monday, April 2, is "Rawhide," drama co-starring Tyrone Power and Susan Hayward in a story of an appren tice at a stage-coach relay station who, with a pretty passenger and an eighteen-months-old baby, are at the mercy of four desperadoes. Hugh Marlowe, Jack Elam, Dean Jagger and Edgar Buchanan are in support. Henry Hathaway directed.

* * *

Première of GFD's comedy, "Traveller's Joy," will take place today (Thursday) at the Gaumont, Haymarket, S.W.1. Googie Withers and John McCallum are co-starred.

* * *

"Jealousy," Columbia's marital drama, co-starring Larry Parks and Barbara Hale, romantic partners of "Jolson Sings Again," will have its British premiere in April at the London Pavilion, Piccadilly Circus, W.1.

The London trade show at Studio One, Oxford Street, W.1, is today (Thursday), at 10.30 a.m., and the film will be nationally released in the early summer.

"Trouble Indemnity," Columbia's Technicolor cartoon novelty featuring "Mr. Magoo," the little man who makes big mistakes, had its first presentation in Scotland on Monday at Glasgow's La Scala. It will be shown at the Regent, Glasgow, during the week of April 16.

"Trouble Indemnity" and the UPA cartoon in Technicolor, "Gerald McBoing-Boing," have been nominated for the Academy Award for the best short subject in this field.

The sequel to the "Superman" serial, "Atom Man Versus Superman," opens at the Cameo, Leicester, on April 8. The West End opening is at the Cameo, Charing Cross Road, W.C.2, on May 7.

* * *

Following the excellent business at the London Pavilion, Piccadilly Circus, W.1, "The Steel Helmet," an Exclusive-Lippert release, has now got off to a good start in Glasgow at Green's Playhouse and the Coliseum, Derby. Early reports indicate that it is doing even better business than "Rocket-ship XM," a previous big money maker for Exclusive.

* * *

Three major pictures are being prepared by RKO-Radio for early release. First is "Mad Wednesday," which brings back to the screen Harold Lloyd, in his first picture for 12 years.

"Mad Wednesday" is being pre-released in the West End early next month.

Also due for pre-release is "Roseanna McCoy," based on the American Hatfield-McCoy family feud which started in the 1860s and raged for many years. The star rôles are played by Farley Granger and Joan Evans.

"Circle of Danger," a David E. Rose-Coronado production, is at the final stages of preparation for early presentation. Ray Milland stars, with Patricia Roc.

Walt Disney's Technicolor, "Cinderella," is to be broadcast on the Light Programme at 11.30 a.m. on Whit Monday, May 14.

On Easter Monday Paramount gave general releas to Cecil B. DeMille's "Samson and Delilah."

The cast of "Samson and Delilah," which is in Technicolor, is headed by Hedy Lamarr, Victor Mature, George Sanders, Henry Wilcoxon, and Angela Lansbury.

"At War With the Army" has opened to very good business at the Carlton, Haymarket, S.W.1, with long queues in spite of the pouring rain. The stars are Dean Martin and Jerry Lewis.

* * *

One of the late Will Hay's most amusing comedies, "Hey! Hey! USA," in which he appeared with Edgar Kennedy, is to be revived by GFD. It will be generally released on the Odeon circuit on Monday, April 16.

* * *

"The Browning Version," starring Michael Redgrave, Jean Kent and Nigel Patrick, has been booked by Cunard Lines for a two-week transatlantic run, commencing April 7, in the *Queen Mary*. The film will be generally released on Monday, April 16, on the Odeon circuit.

* * *

Distributed by JAROFD, "Black Narcissus" recently opened at the Yaraku-Za Kaiemia in Tokyo, and played to capacity business throughout its run.

GFD Star at Palladium

Petula Clark, who has her first straight dramatic role in "White Corridors" (soon to be trade shown by GFD), is to appear in the same bill as Bob Hope on two Sunday concerts at the London Palladium on April 29 and May 6.

More Stars for U-I

Negotiations have now been completed for Yvonne de Carlo, who recently completed her first British picture, "Hotel Sahara," at Pinewood, to make one picture a year for the next three years for Universal International.

Lawrie Explains Ban on Further Loans to Mancunian

AGREEMENT WITH NFFC BROKEN

JAMES H. LAWRIE, managing director of the National Film Finance Corporation, has sent a letter to John E. Blakeley, of the Mancunian Film Corporation, replying to Mr. Blakeley's complaints that the NFFC has refused his company further loans.

In his letter Mr. Lawrie makes these points:—

There is an implication that your company borrowed £60,000 to cover the cost of production for two films and succeeded in making three films for this amount. You and I, of course, know that this is not so, but others who have not got access to the figures might be misled; I do not quote them here because copies of this letter are going to others.

You do not mention that your company has broken its agreement with this Corporation by refusing to supply budgets or proper cost statements. It was in reply to your suggestion that the company might break the agreement in an even more serious way by repaying the loans to the directors that I made it clear that we would then have no option but to appoint a receiver.

Your account of your last interview with me is not very accurate.

You give a lot of figures in your letter, but I notice that you have taken care not to give the only really important figures—the takings on your recent films. If you had given even your own estimates for the films made since this Corporation's loan was made they would have revealed that the takings had fallen steadily and substantially—fallen, indeed, by well over 50 per cent.

In writing a letter which purported to give the president "a clear statement of the position" of your companies, it might have been fairer if, instead of quoting a film that took £450,000 at the box-office some years ago, you had given the figures for the latest feature film which you yourself do not expect to recover even three-quarters of its cost.

The figures, then, do not provide much evidence that the public now wants to see your films. I can think of no other reason why the safety of this Corporation's loan should be jeopardised by your making more of them with the money that should be used for repayment.

BFA TO REVISE PROCEDURE FOR MAKING ANNUAL AWARDS

A NEW procedure for the selection of films for the annual awards is to be drawn up by the British Film Academy.

This was decided at the BFA annual general meeting last week, when the council submitted proposals for a modified procedure in preparing the short list of films for the members' ballot.

Kay Mander and several other speakers urged that the general membership should have a greater voice in the preparation of the short lists, but it was eventually agreed that an awards committee should be responsible for preparing a new awards procedure.

The following were elected to the Awards Committee: Paul Rotha (chairman), Jill Craigie, R. K. Neilson-Baxter, Sidney Cole, Jack Harris, and Ernest Lindgren. The committee is to submit an interim report to a general meeting later in the year.

Ronald Neame, the retiring chairman, asked for proposals for the nomination of Fellows. Suggestions for democratic elections were rejected in favour of the more usual course of entrusting the existing Fellows with the election of new Fellows, although members were invited to submit nominations.

The Fellowship Committee comprises: Sir Michael Balcon (chairman), Anthony Asquith, Cecil Hepworth, Sir Laurence Olivier, George Pearson, and Carol Reed.

It was decided to increase the size of council to 15. The four retiring members, Thorold Dickinson, Sidney Gilliatt, Michael Powell and Paul Rotha, were all re-elected, and two additional members were elected, William Alwyn and Basil Wright. The chairman will be elected at the April council meeting.

In the discussion on the council's report on the subject of the film showings, several speakers expressed the view that there was no object in presenting films shortly to be generally released. Ronald Neame pointed out that such films formed the most popular subjects, as demonstrated by the attendances, and the existing policy was approved.

"Happy Go Lovely" Pleases Scots

AB-Pathé's "Happy Go Lovely" came through a severe trade show test with flying colours last week when this Associated British-Marcel Hellman production in Technicolor, which has its backgrounds in Scotland and a mainly Scottish cast, was screened to the trade at Glasgow.

H. E. ("Chick") Ellis, the company's sales manager, says that judging by the trade audience's reception even the most dour Scots are going to like this gay film. Jack Hamson, chairman of the Scottish branch CEA, and George Taylor, of the Taylor Circuit, Glasgow, both praised the picture highly.

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Lawrie Explains Ban on Further Loans to Mancunian

AGREEMENT WITH NFFC BROKEN

JAMES H. LAWRIE, managing director of the National Film Finance Corporation, has sent a letter to John E. Blakeley, of the Mancunian Film Corporation, replying to Mr. Blakeley's complaints that the NFFC has refused his company further loans.

In his letter Mr. Lawrie makes these points:—

There is an implication that your company borrowed £60,000 to cover the cost of production for two films and succeeded in making three films for this amount. You and I, of course, know that this is not so, but others who have not got access to the figures might be misled; I do not quote them here because copies of this letter are going to others.

You do not mention that your company has broken its agreement with this Corporation by refusing to supply budgets or proper cost statements. It was in reply to your suggestion that the company might break the agreement in an even more serious way by repaying the loans to the directors that I made it clear that we would then have no option but to appoint a receiver.

Your account of your last interview with me is not very accurate.

You give a lot of figures in your letter, but I notice that you have taken care not to give the only really important figures—the takings on your recent films. If you had given even your own estimates for the films made since this Corporation's loan was made they would have revealed that the takings had fallen steadily and substantially—fallen, indeed, by well over 50 per cent.

In writing a letter which purported to give the president "a clear statement of the position" of your companies, it might have been fairer if, instead of quoting a film that took £450,000 at the box-office some years ago, you had given the figures for the latest feature film which you yourself do not expect to recover even three-quarters of its cost.

The figures, then, do not provide much evidence that the public now wants to see your films. I can think of no other reason why the safety of this Corporation's loan should be jeopardised by your making more of them with the money that should be used for repayment.

BFA TO REVISE PROCEDURE FOR MAKING ANNUAL AWARDS

A NEW procedure for the selection of films for the annual awards is to be drawn up by the British Film Academy.

This was decided at the BFA annual general meeting last week, when the council submitted proposals for a modified procedure in preparing the short list of films for the members' ballot.

Kay Mander and several other speakers urged that the general membership should have a greater voice in the preparation of the short lists, but it was eventually agreed that an awards committee should be responsible for preparing a new awards procedure.

The following were elected to the Awards Committee: Paul Rotha (chairman), Jill Craigie, R. K. Neilson-Baxter, Sidney Cole, Jack Harris, and Ernest Lindgren. The committee is to submit an interim report to a general meeting later in the year.

Ronald Neame, the retiring chairman, asked for proposals for the nomination of Fellows. Suggestions for democratic elections were rejected in favour of the more usual course of entrusting the existing Fellows with the election of new Fellows, although members were invited to submit nominations.

The Fellowship Committee comprises: Sir Michael Balcon (chairman), Anthony Asquith, Cecil Hepworth, Sir Laurence Olivier, George Pearson, and Carol Reed.

It was decided to increase the size of council to 15. The four retiring members, Thorold Dickinson, Sidney Gilliatt, Michael Powell and Paul Rotha, were all re-elected, and two additional members were elected, William Alwyn and Basil Wright. The chairman will be elected at the April council meeting.

In the discussion on the council's report on the subject of the film showings, several speakers expressed the view that there was no object in presenting films shortly to be generally released. Ronald Neame pointed out that such films formed the most popular subjects, as demonstrated by the attendances, and the existing policy was approved.

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CINEMATURIANS IN NEWCASTLE

Membership Increased in Successful Year

AN increase in membership was reported at the monthly meeting of the Newcastle Society of Cinematurians last week, when R. Gilbertson, of the Royalty, Gosforth, was installed as president by H. T. Holdstock, of 20th Century-Fox, the outgoing president.

The report stated that the past year had been very successful, with 20 new members being enrolled, bringing the total membership to 155. The close of the year saw the presentation of a substantial cheque to Ernie Jenkins, doyen of the society, on reaching his 80th birthday, and to mark his retirement from Warner Bros. A solid silver tankard was presented to Tommy Holdstock, outgoing president, who said: "It is with mixed feelings that I lay down my office, for I have enjoyed every minute that the work has entailed, and I foreshadow increased popularity of the society under the guidance of your new president."

A vote of thanks was given to Mr. Holdstock by the new president.

After the presentation, J. Todd addressed the members on "Humour."

Allan Williams, manager of the Olympia, Tredegar, Mon, receives prizes won by him in the Universal Newsreel showmanship competitions from Euan Lloyd, publicity director of GFD (right), watched by Coun. Bruce McPherson, of Tredegar. Mr. Williams' unique distinction of winning two prizes in the series of competitions was celebrated by a special luncheon in Cardiff

Lionel Chariton Rejoins Eros

LIONEL CHARITON has rejoined Eros as South Yorkshire representative. He originally entered the business with Paramount in the sales aid department, and was also for a period with Anglo-American in Manchester. After war service with the RAOC he returned to the trade and later joined Columbia.

NEW OFFICERS FOR RPS

Denis Wratten Elected President

DENIS WRATTEN, of Kodak, was elected president of the Royal Photographic Society at its annual general meeting last week. H. Gaseltine and B. Sinkinson were elected vice-presidents, while among the newly elected members of council were S. W. Bowler, W. F. Berg (Kodak) and D. Galafent (Ilford).

L. V. Chilton, the retiring president, investing Mr. Wratten with the chain of office, described him as the eminent son and grandson of two men famous in photography.

Mr. Chilton briefly surveyed the lengthy annual report, which had been circulated. Membership showed a reduction of 10 per cent., due to the increase of subscriptions. In all, 72 meetings had been held during the year.

A special exhibition in connection with the Festival of Britain had been arranged for May 15 to July 14. An important step forward—for which Mr. Wratten later gave the credit to Mr. Chilton—was the inauguration of a Research Fellowship in Photographic Science, which had been established at the Imperial College.

The annual accounts were submitted by the treasurer, Harry Abbott. Notwithstanding the drop in membership, subscriptions showed a considerable increase. The deficit on the *Journal* had been reduced to £4,132, which represented a cost to each member of 13s. 6d. The balance-sheet showed assets of £53,000.

Several speakers paid tribute to the work of the staff, under the secretary, L. E. Hallett. A vote of thanks to the retiring president and council was proposed by Stanley Schofield.

ABC Changes in Midland Area

THE departure of R. H. Lea Morgan from the Forum, Birmingham, to take charge of the Warner Theatre, London, has been followed by a managerial switch round on the Birmingham Area ABC circuit. ERIC SIMMONS, who is now manager of the Forum, has been succeeded at the Piccadilly, Sparkbrook, by R. J. SHORE PARSONS, who has proved so popular a manager of the Royalty, Harborne, for the last two years.

The latter house is now in charge of EDWARD HENRY COOPER, until recently manager of the Crown, Ladywood. Cooper has been with ABC since 1936, prior to which he was chief of staff for several years at the Piccadilly, before ABC took it over. His first appointment with the circuit was as manager of the Rialto, Wednesbury, and subsequently he spent seven years as manager of the Whitehall Theatre, Rotherham, before returning to Birmingham a year ago to take over the Crown, Ladywood.

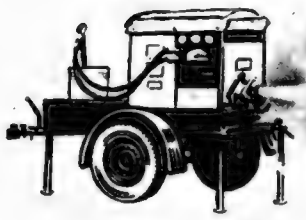
His successor there is W. J. SYDNEY GUEST who, as a youth of 17, joined the staff of ABC's Midland Supervisor in 1941, and was appointed manager of the Aston Cross Picture House in 1949.

One of the best-known figures in Midland ABC circles as organist and manager, JOSEPH FLITCROFT, is now in charge of the Aston Cross Picture House. One of the veterans of the circuit, his first association with the kinema was as leader of orchestras in the silent days.

* * *

MORRIS BARNETT, formerly Cardiff office manager and London office manager of MGM, will address the Bolton Chamber of Commerce on "The Film Industry" on April 3.

operation



TIFA!

PEST DESTRUCTION BY INSECTICIDAL FOG

Fog penetrates wherever air can reach. TIFA produces artificial fog . . . TIFA reaches insect pests in their cracks and crevices—to kill them.

A WAR AID

TIFA (the Todd Insecticidal Fog Applicator) is a mobile machine developed specially to make fog during the last war. The fog it produces—in factories, warehouses, cinemas, stores, offices or wherever insect control is necessary—is fatal to insect life, but harmless to human beings and animals.

DEADLY SPEED

TIFA fills space with an insecticidal fog at a rate of 15,000 cubic feet per minute. Few insects escape the swift attack and TIFA defeats insects just as fog defeats human ingenuity.

IDENTIFICATION TO ANNIHILATION

Once the type of insect is identified, a known and proven insecticide and the size of the particles are prescribed. TIFA does the rest. Nothing could be less troublesome or more effective.

WHAT TO DO

Decide to give TIFA a trial. A staff of experts in pest destruction is available to treat your premises on a service basis under contract. Send for our booklet which gives details of the service offered.

TIFA *infiltrates-penetrates-then KILLS*

THE TIFA SERVICE — CHELSEA INSECTICIDES LTD.
125, Pall Mall, London, S.W.1. ABBey 7650.

MANAGEMENT by The Manager

A Front-of-the-House Service That Will Pay Dividends

AFTER travelling on one Underground line at approximately the same time almost every day for over a year, I have just discovered the time at which my most suitable train is due to leave. One usually does not bother about time-tables where intervals between services on a particular train or bus route are short, and there must be millions of picturegoers who in similar fashion have not troubled to find out the time of the last bus home after the performance.

This personal experience prompts me to suggest that managers should consider a prominent display of last transport times an essential part of their front-of-house information service. It will be better still if this can be coupled with the complete time-table; the publicising of that important data not only in the theatres, but in the areas concerned, will, I believe, bring money into the paybox.

Nobody likes to walk home, and so many people just won't take the trouble to find out for themselves that important deadline for the last train or bus.

Boys of the CMA school gather in the foyer of the Gaumont, Finchley, to bid au revoir to their colleagues of the first intake who have completed their training at the school and now go to publicity department, under the guidance of C. R. Young, publicity controller, for the final two weeks' intensive "exploitation" session before being posted into the field

Action Groups

"BETTER Business" committees have now been set up in most of the CEA branch areas and some are already active, but this is not enough if we are to get the most out of the trade's drive.

What is really needed is a committee of managers in every district, so that occasional meetings can be held to discuss how best they can further the interests of the kinemas in their town, village or urban district. It need not be a formal committee with secretary and minutes and all the usual trimmings, but might operate more comfortably as an informal gathering to discuss general problems.

Somebody must take the initiative, and I suggest that the senior manager, usually the one with the longest service, should get in touch with his colleagues with a view to putting this idea into operation. A dozen telephone calls and the job is done.

It could be a nice friendly get-together over coffee or a glass of beer, and, apart from benefiting the trade effort, it should lead to a better understanding between managers and may be the start of social activities usually denied to managers and their families because of the working hours and lack of an excuse for social meetings.

National Insurance

I HAVE been asked if a National Insurance stamp is necessary for an employee who works for one Sunday only. The case in question is that of an attendant who started work on the Sunday and, at his own request, terminated his employment that day.

My information is that an Insurance stamp is necessary if the employee worked for more than four hours. If, however, the period of employment was less than four hours during Sunday then a stamp is not required.

Trade Ball

MANAGERS of three kinemas in Nuneaton—the Tatler, Scala and Palace, all under one control—organised a Film Pageant ball. Proceeds went to a boot and shoe fund run by the local paper, which did much to establish good relations with the Press and, of course, secured excellent publicity for the kinemas.

C. O'Neill, manager of the Scala, says: "I am quite sure that an event of this sort does tend to improve public relations," and I entirely agree with him although there might have been some slight decrease in attendances at the three kinemas on the night of the event.

Spirits of Salts

A MANAGER asks whether he has any responsibility for injuries caused by the use of spirits of salts by a cleaner.

While the use of this dangerous acid is accepted as necessary in the normal duties of a cleaner, it is my opinion that the manager is guilty of negligence unless he advises those who are asked to use material of this description about the danger entailed and tells them to wear gloves all the time they are handling it.

There are plenty of unclaimed gloves in every kinema's lost property cupboard.

Children's Matinees

THE Electra, Oxford, does not have a children's club, but that doesn't stop the management from catering for children when the occasion warrants it.

Mr. Simms gives details of a special early morning show run there recently for children, at which a comedy and two Disney cartoons were exhibited. The flat price of 9d. was charged, and he says that the early morning show proved a success. It was well publicised, and this information is passed over for the benefit of managers who, although they don't feel that a regular children's club performance is warranted, may think about having odd performances when there is a suitable programme.

Shoes to Match

A MANAGER has sent to me a picture of his staff dressed in new uniforms. They are an attractive looking bunch, but something about the picture jarred. It took me a few moments to discover what it was: the usherettes, despite their nicely designed frocks and smart appearance, were all wearing different types of footwear—white shoes, high- and low-heeled shoes and black shoes. No two girls seem to have the same style of footwear.

We cannot expect girls to buy a certain type of shoe, nor can we aspire to provide a standard design for constantly changing staffs, but usherettes could probably be persuaded to wear, say, black shoes with medium heels while on duty; the manager might ask on staff parade what type of shoes most of the girls would prefer to wear.

Usherettes as a class are uniform conscious and are proud of their looks. A diplomatic manager should be able to sell his staff the idea of looking still smarter with footwear that is appropriate to the uniform.

Emergency Messages

DAVID GREY, chief projectionist on a military transport ship, disputes my suggestion that any form of auxiliary screen, either top or bottom of the main screen, detracts attention.

He refers to the Cathay, Singapore, where, below the main screen, there is a smaller one for sub-titles. He says that although this is in constant use for Chinese and Malayan sub-titles no inconvenience is caused.

Mr. Grey also describes an enjoyable night out at "The Girl of the Year" ball in Singapore, and pays tribute to the showmanship of our colleagues in that far away colony. Thank you, Mr. Grey, for your interesting and informative letter.

Thanks to Staff

DOUGLAS CAMPBELL, of the Plaza, Dundee, is very grateful to the staff of the theatre for the help they have given him in publicising the house.

Hugh Wilson, his chief, and the boys in the box have helped to put over half a dozen ambitious publicity campaigns and have fitted out a disused space as a permanent publicity window.

The same chaps completely modernised the girls' staff room, doing a substantial part of the work in their own time on Sundays. As a token of appreciation the girls provided Mr. Wilson with a teacloth, a teapot stand and ash trays to match. This is a very nice story, and a most important one, because it illustrates the warm feeling of fellowship that can exist among the theatre employees if the manager sets the right example.

Everybody lives a happier life where such conditions exist and the business benefits to a far greater degree than may, on first thoughts, seem possible.

Art Gallery

THE most impressive feature of R. Miller's recent art exhibition at the Gaumont, Aberdeen, is that the room where it was staged was advertised as the "Gaumont Gallery."

As many kinemas are undertaking similar projects it appears to be a fine idea to give the exhibition room, whatever the show might be, a name so that it can be permanently associated with the theatre.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

The Small Kinema's Contribution

A MANAGER informs me that the owner of his kinema does not believe in publicity. This incredible exhibitor considers that trailers are not worth the hire fee and looks upon all forms of outside advertising as a waste of money. Apparently, the entire week's publicity consists of one quad in the vestibule.

This small kinema is in a fairly good area and the policy of the house must exercise considerable influence on the people in the neighbourhood. We must assume that the owner of the property is doing very nicely, and favours the short-term view that so long as the theatre is showing a good profit there is no reason why any of the money should be ploughed back into the business or utilised for efforts to increase the present takings.

While there are very few of these short-sighted exhibitors, the industry must face up to the fact that the proprietor who completely or almost entirely dispenses with advertising in any shape or form is living on the trade without contributing anything to its advancement. It is the duty of every exhibitor, no matter how small his business, not only to establish his kinema with a small circle of customers, but to strive, economically if he likes, to increase the number of people who are "kinema-minded."

This can only be done by means of advertising and public relations work. In view of the reasonable charges for trailers for that particular type of kinema, the modest cost of advertising in the local paper, if there is one, and the most attractive screened or printed posters that can be obtained quickly and inexpensively, it should be possible for the small exhibitor to work within an economical budget. Screened posters especially can be purchased in small numbers, or if the proprietor feels that he can only find suitable sites for three or four, then surely it would be advantageous to post that number of hand-written posters, provided these are produced by competent commercial artists.

A magazine of some sort is published in most districts, and with a little trouble it should be possible to get the kinema's programmes featured in most of the issues. Given some encouragement, the manager can readily co-operate with the rural, urban or borough council to the advantage of the theatre and the industry.

The kinemagoing public will be extended only if we publicise our products and services, and the exhibitor who ignores that advice is doing inestimable harm not only to his own business but to the trade in the long run.

The strength of this 20 ft. by 15 ft. display, featuring the trade's slogan, on the fascia of the Odeon, Bognor Regis, lies in its simplicity. D. Jones, house manager, has designed it in such a way that the display can be used continuously with only a small outlay for art work when film title and credits are changed

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

A. FROST, manager of the Regal, Bexleyheath, was one of those showmen who ran a "Pictures from the Film" competition for "Three Secrets" in conjunction with a local paper. A less ambitious, but to me a new, idea was to have "three secrets" of his own. Two weeks prior to playdate patrons were asked from the stage to write on the back of a postcard the three things that were different or had been altered about the theatre, and were given clues to help them.

These three things were: the announcement of the competition which, for the first time, was by a lady; the usual colour of the spots on the sales girls during the interval had been changed, and pink stair treads were being installed in place of stair treads of another colour.

This is a marvellous idea for managers who have made some improvements and alterations in and around the theatre. It could be used for other films. As Mr. Frost states that many entries were received, it seems that this idea was most popular among the patrons. By the way, the idea was suggested by the boys in the operating box, the source of many bright ideas these days.

Off with a Flash

DENNIS CHEETHAM, manager of the Rio, Canvey Island, Essex, built a rocket ship 9-ft. tall.

This was attached to a flyline on the stage with a flashbox underneath. The whole thing was lit by blue floats and the ship picked out by a white spot. As a "Destination Moon" record started to play on the non sync the lights were dimmed out and the flashbox blown. Then the ship was flown away in a blackout. This display was followed by a slide worded: "It's On Its Way To You."

The stunt cost only three shillings, the price of flashpowder, but A. Coveney, the chief projectionist, put in a lot of skilled labour, free of charge. It is gratifying to note how much publicity is being made these days for a few shillings because members of the staff are willing to lend a hand.

Poll on Portraits

SOME 600 Aston Cross, Birmingham, residents took part in a poll to decide the most natural-looking portrait among twelve displayed in the lounge of the Picture House by W. Guest in connection with his screening of "Portrait of Clare."

Voting forms served the dual purpose of enabling voters to mark the card in accordance with their fancies and also in publicising the film. This is an excellent result for a competition that has cost the theatre nothing at all, as prizes were photo. enlargements and star heads.

Favoured Catchline

AS a rule we do not favour catchlines, but the one used for "State Secret" at the Plaza, Govan, is so very apt and reasonable that I feel it is excellent publicity.

A month before playdate an outsize envelope, 6 ft. long, was displayed in the foyer by R. Holyoak. It bore the following wording: "We regret that we are unable to tell you the name of the film to be shown on Thursday, March 8, as it is a 'State Secret.'"

This went into a shop window during playweek, where it was supported by stills.

Mr. Holyoak is disappointed because local application of a national tie-up fell through because the firm with which the renter had co-operated delivered a block, but failed to send along the necessary pamphlets.

There is little the manager or renter can do in instances of this description. The renter in all good faith makes his arrangements after arduous discussions and copious correspondence with a firm. If something goes wrong in the physical operation of the scheme by the co-operating manufacturer, then we can hardly blame the renter's publicists.

Not Too Late

J. W. ELLIS, manager of the Odeon, Chester, considers that it is not too late to give away throwaways in the form of calendars and issues a neat little vest-pocket version for "All About Eve." He is right, because by April most of us have lost our Christmas editions and a calendar is the most usable of all utility throwaways.

Another intriguing throwaway is based on the *Daily Express* editorial feature asking readers whether women are ruthless. These bills were distributed through local newsagents.

Twelve greengrocers asked: "Can I tempt you, too?" through the medium of their apple stocks. There was a good display in Chester's famous market because of this tie-up.

The "Adams," too, came in for exploitation with the men's wear shops. The wording on the tie-up card is crisp and telling: "We Know What Adam Wants! See 'All About Eve' at the Odeon."

The secretaries of Amateur Dramatic Societies were advised that Sir Kenneth Barnes, member of the Royal Academy of Dramatic Art, had selected the film as the best specimen of acting during the past year and block bookings were obtained from each of three societies.

This campaign covers every section of the community at a modest cost, and in every way is in keeping with the character of the film.

Brighton "Bull"

A. SACKIER announced through an editorial story in Brighton newspapers that a bull was required at the Odeon. I've seen the newspaper cuttings making the request, but nothing is said about it being fulfilled, so apparently Sackier had to proceed with his "Pandora and the Flying Dutchman" campaign without the help of a bull.

It is good luck for the Odeon that Brighton has an inn named "The Flying Dutchman." This was decorated, and a dart competi-

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

R. S. BRAND, Ritz, Southend-on-Sea.
LESLIE J. BROWN, Rex, Stratford, E.15.
A. DODD, Rex, Consett, Co. Durham.
F. W. HADDOCK, New Empire, Marton, Blackpool.
C. S. KEMBLE, Gaumont, Richmond.
H. O. ROGERS, Odeon, Bishop Auckland.
S. R. SMITH, A/M, Apollo, Manchester.

tion arranged there. There were several newspaper stories about this effort, for which a silver challenge cup was presented.

Let it be a warning to poets that the *Brighton and Hove Gazette*, which ran a poem competition, announced that only two poems worthy of the name were received. Readers were asked to emulate the romantic Mario Cabre's passion for writing stanzas in honour of Ava Gardner, and the idea made really good publicity.

Travel agencies gave window space for a tie-up with the KLM "Flying Dutchman" air fleet, and a large window in a motor salesroom was devoted to film publicity.

Deputy Gets Credit

CHARLES SMITH, manager of the Regent, Brighton, wants the campaign for "I'll Get You For this" attributed to the house manager, F. Gompertz. This is not surprising, because there are twelve shop-window displays, which undoubtedly involved quite a lot of running about for a house manager.

Each display had obviously been considered very carefully, so that the goods displayed and the advertising material used matched up into a good plug for the picture. Coca-Cola, Triumph cars, gent's suits, national savings, and champagne were among the various commodities brought into the campaign.

Mr. Smith is lucky enough to have a ballroom attached to the kinema, and the dancing of the tango by George Raft in the picture was fully exploited each evening during the week preceding playdate.

Second-Run Success

THERE is keen and friendly rivalry among the managers of Norwich, and that is beneficial to all of them. What I particularly like about the city is that there is no defeatism just because a kinema is a subsequent-run house. The Regal is a case in point. Henry Hymanson, with "Girl of the Year" booked second run, went out and promoted one of the best mannequin parades the town has known at little or no cost to the theatre. A complete range of pictures tells the story of the parade.

A local firm sponsored the show, and all gowns exhibited were at popular prices, a most important condition I should imagine. Preliminary interest was aroused by an appeal for local girls to act as models.

A high tribute is paid to H. Savage, described as "chief, stage manager and assistant all in one."

Man-Made Mountain

FOR "The Glass Mountain," at the Odeon, Godalming, H. Adams built his own mountain, a much more productive pastime than building sand castles and providing just as much fun.

The material used for this three-foot "mountain" was a mixture of coke, concrete and sand, against a background sprayed light blue to represent the sky. A cloud carried the wording: "The pinnacle of perfect entertainment."

After a run in the foyer, supported by publicity material for the film, the mountain was moved to a shop window in the town, where it extolled the virtues of dry cleaning as well as "The Glass Mountain."

The picture supplied shows a realistic mountain, so you cannot do better than use the same prescription, that is if you have any coke to spare.

Association of Ideas

WHEN J. Murphy heard that Hermann Goering's bullet-proof car was visiting Reading, he set out to contrive a way by which his theatre, The Granby, could be brought into the picture.

The film he was publicising, "The Hunchback of Notre Dame," seemed a poor prospect for a tie-up with Goering, but, with a little imagination and a considerable degree of publicity licence, he found a link.

Assuming that Goering had a twisted mind, and knowing that the Hunchback had a twisted body, he arranged for the car to arrive in the town carrying a model of Goering, while he followed in another car carrying a model of the Hunchback. The card on the car was worded: "Hermann Goering or 'The Hunchback of Notre Dame.' Which do you prefer? . . ."

The car was on display for a week in connection with a charity, but Murphy got his Hunchback to the opening ceremony by the Mayor, and the display board remained there for the whole week of the exhibition.

A Chaplin street parade is good advertising if the impersonator looks like the comedian. N. Comer, manager of the Odeon, Taunton, was lucky enough to have a "chief," L. Laverock, who not only resembles Chaplin, but was willing to carry out this impersonation for THE CURE (Equity-British)

First of Many

THIS campaign for "The Mudlark" is a milestone in the business life of W. Ingram, manager of the Cinema, Wishaw. He is a member of the KINE Company of Showmen, but it is his very first campaign as a manager in his own right, and a very good job he has made of it.

It is a straightforward campaign aiming at complete coverage rather than novelty advertising, and he was helped by Arthur Henderson, of 20th Century-Fox, to such a degree that no fewer than sixty shops displayed the special window card.

A "routed" display sited in the lounge of the principal local hotel instead of the theatre vestibule probably did a much better job than if displayed in the kinema. Small displays were exhibited in the hotel lounge, cocktail bar and public bar.

Eight out of the eleven schools in the district sent organised parties to see the film. As nearly 2,000 children attended, the laborious job of personally interviewing so many headmasters was well justified. Education officers are inclined to think more kindly these days about the idea of sending parties of schoolchildren to see selected films through schools, making arrangements for visits of organised parties. Postcards were sent out to the children on the club's mailing list, and another phase of this campaign was the acquisition of special poster sites—very difficult to secure in Stratford.

We hope to hear more regularly from Miss Rabone in future, but what about those other ladies who are maintaining a significant silence about their showmanship efforts?

Travel Films

SHOWMEN would appreciate more travel films like "Riding Through the Ridings." These give an admirable opportunity for prestige publicity, especially in the areas covered by the films, and tangible results are observed at the box-office as a result of this additional publicity.

A. Heaton, of the Regal, Beverley, had tie-ups with British Railways and the public library, both of which bodies advertised: "Wilfred Pickles takes you 'Riding Through the Ridings,' a kinema tour of Yorkshire, at the Regal, Beverley, etc."

British Railways loaned maps of Yorkshire beauty spots, as featured in the film, and also supplied local travel posters. A display of Yorkshire travel books was arranged in the theatre foyer by the public library.

An auxiliary slogan used on all publicity was: "Throughout the Ridings more and more people are saying 'Let's Go to the Pictures.'" The *Beverley Guardian* gave almost half a column of editorial to the second feature, describing in detail Mr. Heaton's publicity efforts.

Free Stage Show

THE feature of Arthur Taylor's campaign for "Daughter of Rosie O'Grady" was a Festival of Fashion for Daughters on the stage of the Savoy for

Continued on page 27

Welcome Back

MY paragraph deploring the absence of ladies from these columns has quickly brought back an old contributor, Miss Daphne Rabone, of the Picture House, Stratford-on-Avon.

She crossed swords with me years ago because I criticised women in management.

She, herself, says that her campaign for "King Solomon's Mines" is not an outstanding one, and she is right. It is, however, a sound job, giving the picture full cover in a most difficult town which resents spectacular advertising.

She made her approach mainly

FOLLOW THE ★

"Our Very Own"

CMA managers are urged to "go after the women" in the circuit's Showmen's Guide for RKO-Radio's starred showmanship film, "Our Very Own," which starts its release on April 9.

There are slogans for gown shops, hairdressers and cosmetic stores, and managers are specifically instructed to go after the young people through the medium of these shops as well as in works and offices. To get factory workers interested it is suggested that a quote should be secured from an enthusiastic patron at the first performance.

"Our very own make (recipe or manufacture) is your guarantee of excellence" is a neat play on the title and should provide tie-up opportunities where shops sell goods made on the premises, such as cakes, sweets and knitted goods. Another idea is the use of confetti in tiny envelopes overprinted with the words "You're bound to need this soon . . . everybody's feeling romantic after seeing 'Our Very Own.'"

CMA, I am glad to note, agrees that the catchphrase "See it with someone you love" is a very apt one and ideal for promoting tie-ups.

The child angle is not forgotten. "Our Very Own" is a phrase that can be associated with the youngsters, and this suggests tie-ups with child outfitters, welfare clinics, day nurseries, baby foods and toilet requisites.

GAC
GORDON'S ASSOCIATED COMPANIES

IMPERIAL BUILDINGS · OXFORD ROAD
MANCHESTER, 1

Telephone —— ARDwick 2773

Established in March, 1931, Gordon's Associated Companies are proud to announce the completion of their first 20 years of service to the entertainment industry

art-work · display
screen printing
film and slide advertising
programme publications

"KINE."-MGM £500 CONTEST

Racing Ace Gives Flying Start to Eltham Campaign

THE highlight of Francis Minde's campaign for "To Please a Lady" at the Eltham Hill Gaumont was the personal appearance of Ken Carter, 500 c.c. class motor-racing driver. Mr. Carter had only recently received the Dick Seaman trophy for the best performance of the year on the Continent in 500 c.c. racing cars. Through the courtesy of Universal News, the opening and closing shots of the Monte Carlo Rally were screened for the occasion.

The Cooper racing car, together with various trophies won by Mr. Carter and the set of renter's race-track flags, racing stills, etc., made a striking foyer display. A record of sounds of famous motor-racing cars in action was played over the non-sync. the week prior to playdate, in conjunction with a slide announcing the film.

Members of the sales staff wore spark plug ear-rings similar to those worn by Barbara Stanwyck in the film.

A contest was arranged with local florists inviting patrons to submit letters on "Why flowers should be sent 'To Please a Lady.'" The florists paid for 2,000 leaflets, which were distributed by newsagents in the Sunday newspapers.

Minde also ran a contest through the *Kentish Independent*, the question posed being: "What five qualities do you think a man should have 'To Please a Lady'?"

Posies for the Ladies

KENNETH D. EDMUNDSON made a special appeal to the ladies in his campaign for "To Please a Lady" at the Gaumont, Chester.

He distributed posies of snowdrops and violets to women patrons entering and leaving the theatre on the Saturday prior to playdate. Over 200 posies, each attractively presented in Cellophane, bound with silk ribbon, and carrying a dignified presentation card, were given away. A floral display was arranged with a local member of the Interflora Association. This display was advertised by the florists in the Chester Press.

Visiting cards in the name of Clark Gable and Barbara Stanwyck were placed by Edmundson and his assistant in business houses, restaurants, buses, etc. Teaser adverts were placed in the "Personal Columns" of the local papers, and to complete the campaign Edmundson had fifteen tie-ups with fashion shops, cleaners, booksellers, wool shops and milliners.

In the Picture

TO EXPLOIT "Watch the Birdie" at the Palace, Eltham, S. Springfield ran a competition in co-operation with a leading local photographer.

The photographer submitted six photographs of children and these were made into a composite block. This was used in a throwaway entry form, and the public was asked to place the pictures in order of preference.

Two weeks prior to playdate a blow-up of the six children's photographs was displayed in the photographer's window. The competition also received Press mention. Local traders donated the prizes.

Trip to London

L. G. WEBSTER, of the Savoy, Northampton, linked up with a local car-hire firm for the screening of "Three Little Words."

A contest was based on a new trade mark for the firm, and entrants had to submit in "Three Little Words" an apt title for the sign. The entry cards were printed in two different colours, yellow for distribution by the firm and white for theatre distribution. All cars of the fleet carried film and contest announcements.

Webster obtained the co-operation of the *Northampton Chronicle*, and the editor of this important paper acted as one of the judges.

The winners, a young couple, were driven in one of the firm's cars to London, and, by arrangement with Ronald A. Lee, manager of MGM's Special Publicity Division, were entertained at the Empire, Leicester Square.

Charity Day Parade

JAMES STRACHAN and his relief manager, Robert Hair, co-operated to produce a campaign for "Annie Get Your Gun" which broke the house record at the Kelburne, Paisley.

Strachan and Hair linked up with the Students' Charity Drive, as the local authority had given permission, for the first time, for outside firms to enter decorated vehicles in their charity day parade. They entered a hansom cab, which carried a large linen banner at the back stating that the Kelburne management had given "Annie" instructions to make the people of Paisley "Koff-Up." Strachan and Hair, dressed in authentic cowboy outfits, and an usherette dressed as "Annie," took part in the parade and distributed leaflets.

An "Annie and Bill" children's photo competition was run on the stage with the "Mobo Pony Express" on the Thursday prior to playdate.

The campaign also included the first composite page ever published in the *Johnstone Advertiser*.

Traders Co-operate

WILLIAM GRAY managed to arrange a half-page composite in the important *Kilmarnock Herald* for "Father of the Bride," at the Regal, Kilmarnock. All the traders' advertisements included star portrait blocks.

Advantage was taken of the Ronson and Interflora national tie-ups and tie-up cards were displayed in 13 tobacconists and florists. Gray also tied-up with a ladies' hairdresser.

Indian Rope-trick

ASSISTANT manager C. E. Clark arranged tie-ups with bookshops and carpet stores and secured some good window displays for "Kim" at the Odeon, Southend.

Taking advantage of a lofty foyer, Clark had a rope hoisted upright and affixed to the ceiling by a very thin wire, with a cut-out figure of an Indian boy in a climbing position. From ground level the rope appeared to be really standing on its own. Below was a do poster worded: "MGM offer £1,000 to anyone who can do the genuine Indian rope-trick."

Junior sets the pace in Francis Minde's campaign for TO PLEASE A LADY (MGM) at the Gaumont, Eltham Hill, South London

Homely Display

A. HEATON'S campaign of "Three Little Words" at the Regal, Beverley, included a topical foyer display.

Two large Essex boards used in a previous display were decorated with wallpaper, and a frieze of old wood nailed across it to give it an appearance of a dwelling-house wall. An old fireplace was painted and polished by the foreman and fitted into the centre of the display. In the empty fire grate was a poster worded: "'Three Little Words.' What, No Coal! Let's Go to the Pictures and see 'Three Little Words.'"

A poster giving the film credits and playdate was hung across the top of the frieze. Stills were framed and hung on the walls in the form of pictures. A calendar, clock and empty coal scuttle, together with chairs and settee, helped to create a "homely" atmosphere.

These are in the Running . . .

OTHER entries have been received as follows:—

"Three Little Words."—G. Leopold, Ritz, Market Harborough; M. Wright, Empire, Longton; F. O. Sinnett, Ritz, Erith.

"Father of the Bride." J. Gallacher, Playhouse, Galashiels.

"The Miniver Story."—H. E. Benzeval, Regal, Derby; M. E. Ward, Ritz, Wokingham; P. J. Bland, Odeon, Chichester; A. Heaton, Regal, Beverley.

"Grounds for Marriage."—E. H. Anthony, Dominion, Harrow; D. May, Bristol, Birmingham.

"Crisis."—J. H. Potter, Odeon, Leicester.

"To Please a Lady."—F. Moore, Gaumont, Harrogate; W. Pearce, Gaumont, Derby; J. Kay, Gaumont, Southport.

"Annie Get Your Gun."—A. Dodd, Rex, Consett; J. Claughton, Empress, Urmston; E. Crookes, Regal, Stirling; A. Wright, Palace, Methil; F. Goodwin, Regent, Redcar; R. Hall, Regal, Levenshulme; J. Gold, Rex, Motherwell; J. Griffiths, Regal, Hamilton; A. Heaton, Regal, Beverley; D. Cotton, Rex, Hull.

"A Life of Her Own."—R. H. Mitchell, Gaumont, Chorlton-cum-Hardy; H. Malpas, Gaumont, Chester.

"Nancy Goes to Rio."—C. F. Brodie, Regal, Barrow-in-Furness; T. R. McPherson, Playhouse, Innerleithen; A. L. Pareezer, Odeon, Bognor Regis; D. T. Lomas, Coliseum, Burslem; J. Crombie, Gaumont, Dundee; C. D. Conway, Odeon, Dunstall.

"East Side, West Side."—L. Lyons, Regal, Atherstone.

"On the Town."—C. G. Handford, Rex, Bedminster.

"Battleground."—F. Lewis, Palace, Ammanford; J. V. Cunningham, Ritz, Belfast; Miss A. K. Fraser, Regent, Coatbridge.

"In the Good Old Summertime."—J. W. Ellis, Coliseum, Burslem.

"Key to the City."—C. S. Watson, Majestic, Benwell.

"Two Weeks With Love."—D. May, Bristol, Birmingham.

"Challenge to Lassie."—J. Thompson, Roxy, Bridlington.

"A Lady Without Passport." — E. Hawkes, Plaza, Dover.

MODEL TEXT-BOOK ON ADVERTISING

Reviewed by "The Showman"

TWO American publicists, Bill Hendricks and Montgomery Orr, have collaborated to produce what must be one of the most comprehensive books on kinema advertising ever published. One might go further and say it is one of the best books ever written on advertising generally.

Bill Hendricks started off as a manager and Monty Orr as a boy "of-all-works" in a commercial art studio, so between them they should know all the answers; they certainly know the right answers to the subjects they deal with in this most interesting publication.

It is said in this fascinating publication that advertising copy begins with blank paper and an idea. It proceeds to give a profusion of ideas covering every conceivable phase of advertising. It is particularly commendable that all suggestions are made with brevity and minus superfluous detail so that the uninitiated reader can grasp the fundamentals on reading the book.

They give many basic advertising facts and explain why "white space" is recommended for specific layouts under the intriguing heading of "Give 'em the Air." There is an impressive chapter on that all-important component of advertising—the "headline." It is entitled "Your Headline Tells The Story," and perhaps this is the only phase in advertising on which publicists are agreed.

The Right Face

There is an interesting chapter on type faces and ranges. In this particular section I found much information that is fresh to me and all the more interesting in consequence. Another chapter, which deals with proof readers' marks, appeals because it deals materialistically with the subject and expresses approval of the short cuts and deviations favoured by many layout men.

Other chapters deal with printing processes, scaling or drawing and block making. One of particular interest gives a scale of tone values.

Chapter 20 examines critically and constructively the value of television in relation to advertising. At a time when we in this industry are without knowledge of the value of advertising through television and are faced with the prospect of releasing film material for this purpose the chapter will prove of special interest.

This book, written by showmen for showmen, will be an invaluable aid to the fellows starting off in the business of advertising. It will prove a guide to those whose work, while not entirely concerned with publicity, necessitates an all-round knowledge of advertising theory and production. It is commended to those expert publicists whose knowledge, while it may range over a lifetime in the profession, is still incomplete in some of the less-discussed phases of practical publicity.

"Showmanship in Advertising." Published by "Showman's Trade Review"; London Office, 16, Leinster Mews, W.2. Price 57s. 6d.

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Girl of the Year: R Fray, Regent, Hinckley.

Cheaper by the Dozen: G Clissold, Picture House, Cirencester.

The Mudlark: D. McPhail, Tivoli, Glasgow; D. Abell, Gaumont, Southampton; W. Shaxted, Coliseum, Burslem; R. Honeyman, Regent, Edinburgh.

Branded: E. Vernall, A/M, Odeon, Kenton; J. Philcox, Odeon, Twickenham.

Daughter of Rosie O'Grady: H. Benzeval, Regal, Derby.

Where Danger Lives—Born to be Bad: P. Mills, Gaumont, Liverpool; A. Carpenter, Gaumont, Barnstaple.

The Blue Lamp: J. Tetlow, Palace, Droylsden, nr. Manchester.

The Milkman: J. Tetlow, Palace, Droylsden, nr. Manchester

Personal Appearance: A. Frost, Regal, Bexleyheath.

Walk Softly, Stranger: H. Forrester, Odeon, Derby; A. Hughes, Odeon, Coventry; R. Felton, Odeon, Wolverhampton.

The Woman With No Name: E. Sinnett, Ritz, Erith; E. Riddiford, Rex, Hanworth; A. Thomas, Grand, Falmouth; C. Revis, Ritz, Leeds.

I'll Get By—The Man Who Cheated Himself: P. Mills, Gaumont, Liverpool.

The Breaking Point: D. Ewin, A/M, Regal, Torquay; A. Harris, A/M, Bristol, Edgbaston, Birmingham.

Sunset Boulevard: J. Hindle, Palace, Rochdale.

Mr. Drake's Duck: J. Lake, Savoy, Luton; J. Fisher, Broadway, Southampton.

Theatre Publicity: J. Collins, Astoria, Finsbury Park; R. Farmer, Odeon, Rickmansworth; F. Richmond, Odeon, Colwyn Bay; P. Sykes, Odeon, Kingswood, Bristol; E. Bell, Central, Reading; L. Hodson, Regal, Ilford; F. Moore, Gaumont, Harrogate; M. Saxton, Odeon, Farncombe; A. Carter, Odeon, Broadstairs; S. Murdoch, Corona, Liverpool; P. Bland, Odeon, Chichester.

Sands of Iwo Jima: T. Finn, A/M, Commodore, Liverpool.

The Miniver Story—Brumas Steals the Show: A. Dodd, Rex, Consett.

Bitter Rice: Miss K. Smith, St. John's, Worcester.

Cartoon Display: W. Beadell, A/M, Capitol, Barking.

The Jackpot: T. Byrne, Palace, Banbury; C. Conway, Odeon, Dunstall.

The Inspector General: D. de Meza, A/M, Empress, Urmston.

Pandora and the Flying Dutchman: H. Allen, A/M, Odeon, Kensal Rise; A. Foster, Langham, Pinner.

Caged: A. Wakeham, Regal, Abingdon.

Union Station—Tripoli: D. Rogers, Palace, Malton, Yorks.

Three Secrets: R. Helley, Regal, Bridlington; S. Sale, Granada, Dover; E. Riddiford, Rex, Hanworth; F. Mobbs, Savoy, Leicester; G. Williams, Regent, Chatham.

Kiss Tomorrow Goodbye: L. Allen, Rivoli, Southend.

Murder Without Crime: R. Bowden, Regal, Halifax; M. Melrose, A/M, Savoy, Exeter.

Let's Go to the Pictures Campaign: E. Frankham, Ritz, Oxford.

Harvey: R. McIver, Odeon, Ashford.

Public Relations: B. Symmons, Odeon, Harrogate; J. Burns, Plaza, Govan, Glasgow; W. Foster, Picture House, Dalston; R. Helley, Regal, Bridlington; T. Smith, Pavilion, Motherwell; M. Saxton, Odeon, Farncombe; A. Pareezer, Odeon, Bognor Regis; J. Philcox, Odeon, Twickenham; P. Teper, Odeon, Park Royal; R. Parker, Regal, Torquay.

The Flame and the Arrow: L. Brown, Rex, Stratford; P. Jewett, A/M, Regal, Kingston-on-Thames; K. Bradley, A/M, Rex, Leytonstone.

Let's Dance: W. Watson, Odeon, Bilston, Staffs.

Between Us Girls: F. Minde, Gaumont, Eltham Hill.

Mystery Submarine—The Desert Hawk: J. McDonald, A/M, Gaumont, Worcester.

Newsreel Publicity: B. Laidlaw, Odeon, Hawick; A. Bridger, Ritz, Hythe.

Seven Days to Noon: E. Larrosa, Palace, Irlam, Manchester.

I Shall Return: H. Bedford, Gaumont, Derby.

Lilli Marlene: F. Soaper, A/M, Empire, Mansfield.

A Family Affair—COI: A. Davids, Gaumont, Worcester.

Into the Blue: E. Lord, Odeon, Warrington; H. Cherry, Odeon, Paignton; P. Bland, Odeon, Chichester.

The Hasty Heart: J. King, Regal, Larkhall, Lanarkshire.

Two Weeks With Love—Gone to Earth: R. Morris, A/M, Central, Kidderminster.

The Wooden Horse: G. Hall, A/M, Regal, Levenshulme.

The Franchise Affair: E. Frankham, Ritz, Oxford; E. Coxall, Capitol, Barking.

Follow Your Star Singing Contest: D. Campbell, Plaza, Dundee.

Floral Queen Contest: A. Quilter, Ritz, Penzance.

The Clouded Yellow: T. Byrne, Palace, Banbury; C. O'Neill, Scala, Nuneaton.

The Dark Man: C. Smith, Regent, Brighton; G. Baker, Gaumont, Dagenham.

Johnny One Eye: F. Tubb, Queen's, Cardiff.

Frankenstein Meets the Wolfman—Man-Made Monster: F. Tubb, Queen's, Cardiff.

A Walk in the Sun: G. Evans, Astoria, Brighton; J. Solkhon, Regal, Great Yarmouth.

Mr. Music: T. Grazier, Arcade, Darlington; C. Scott, A/M, Gaumont, Exeter.

Colt .45: T. Grazier, Arcade, Darlington; C. Brodie, Regal, Barrow-in-Furness.

The Dancing Years: T. McPherson, Playhouse, Innerleithen; E. Aspinall, Capitol, Bolton.

All About Eve: G. Norsworthy, Broadway, Haywards Heath; E. Tucker, Odeon, Spalding.

All Quiet on the Western Front: J. Dye, Empire, Dundee.

For Heaven's Sake: H. Gent, Hippodrome, Liverpool; A. Dawson, Odeon, Darlington.

Sierra: D. Baker, Claremont, Manchester.

Battle of Powder River—The Fat Man: H. Davies, Regent, Portsmouth.

The Renters Help YOU

WARNER Brothers has arranged a spectacular tie-up with the Festival of Britain. The company has a perfect vehicle for this purpose in "Captain Horatio Hornblower, RN," the British Technicolor production.

A complete "Hornblower cabin" will be one of the outstanding features aboard the barque *Bounty*, an 800-ton three-masted wind jammer, towed recently from Ramsgate to a Thames-side dry dock where it is now being converted into an attraction for the hundreds of thousands of visitors to the Festival gardens at Battersea.

Dominating the "Hornblower cabin" will be a huge reproduction in colour of one of the scenes in "Captain Horatio Hornblower, RN." A scene has been chosen to show part of a ship which is an exact replica of part of the *Bounty*. This is not the only feature by any manner of means as there will be many other exhibits, including a cannon, the ship's wheel and set designs. Visitors will embark from a pier now being constructed on the Thames side.

The picture has its Royal world première at the Warner theatre on April 12, but the value of this spectacular piece of exploitation extends far beyond the box-office of the Warner. If I were a manager with "Hornblower" in my date book I would make a point of advising my patrons to pay a visit to the display.

TOP SELECTIONS

Continued from page 25

five nights. The firm that arranged this mannequin parade paid the cost of 10,000 handbills, showcards, and the hire of PA equipment as well as engaging a professional compere for the show.

Mannequin parades make colourful and much-appreciated stage shows, and usually enable the manager to promote a considerable amount of away-from-theatre publicity free of cost. It is surprising that more managers do not take advantage of this form of co-operation.

Just Married

BEFORE referring to J. G. Campbell's campaigns for "State Secret" and "Rocketship X-M" I would like to congratulate him on his recent marriage.

The local paper told readers how to knit the beret worn by Glynis Johns in "State Secret," while for "Rocketship X-M" Mr. Campbell built a 10-ft. rocket and arranged five window displays.

Home-made Guillotine

G. LEOPOLD, manager of the Ritz, Leicester, built a 28-ft. guillotine and displayed it on the canopy for "The Elusive Pimpernel."

This massive display was constructed from scrap by the theatre staff under the manager's directions. A "compo" board blade was actuated by a concealed wind-vaned wooden turntable mounted on a cycle hub. The edge of the turntable had a metal trigger which engaged once in every full turn with an opened-out cycle chain. This, in turn, connected with a rope through slots in the framework. The effect of this Heath Robinson contraption was that the blade made a 3-ft. drop at regular intervals.

With the waste material left over, Leopold and his fellow-workers constructed an 8-ft. Pimpernel hat.

I am assured that not one penny was spent in the making of these impressive publicity accessories.

Monthly Programme

AN attractive monthly programme is issued by the Astra Cinema, Blankenese, Germany. It includes a complete timetable of the bus routes on which the kinema is situated.

The most interesting feature of the programme is that it is entirely self-supporting, being maintained by the space bought by German tradesmen. Among the commodities advertised are ladies' shoes, lager beer, Coca-Cola, and photographic accessories.

We are informed by RAF Cinema Corporation that this service is being extended to several other kinemas under its control. D. J. Goldsmith, German area publicity representative, produced this particular programme.

Stopping the Clock

S. M. BYRNES, assistant manager of the Regent, Crosby, is another who finds an excuse for giving away free seats in order to publicise a film. While acting as relief manager at the Popular, Liverpool, he found that "Seven Days to Noon" was booked.

One of his ideas was the very novel one of having an old clock placed, with suitable captions, in the vestibule, under which was an invitation to press a button and hit "noon." A small motor had been rigged with a drive belt connected to the hour hand and an arrangement which stopped the hand at "noon" every hundredth time the button was pressed.

This is a jolly good idea and I believe that the patrons would willingly have tried their luck without the incentive of a free seat as a prize. As it operated within the precincts of the theatre, the net result seems to be that one per cent. of paying patronage was lost for "Seven Days to Noon."

Balloon Goes Up

J. D. WOODS, manager of the Essoldo, Brighton, releases hydrogen-filled balloons from the roof of his premises every Saturday. Attached to the balloons are tags with the slogan: "Let's Go to the Pictures." Printed on the other side are details of the films showing during the following week, together with an invitation to take the balloon along to the box-office and exchange it for a complimentary ticket.

I like the whole idea except the bit about the free seat. We can get "free riders" without sending airborne "complimentaries" to them.

SHIP CARBONS

The Showman

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT .. 4d. per word
SITUATIONS WANTED .. 2d. „ „
FINANCIAL .. .. .. 6d. „ „
FOR SALE & WANTED .. 6d. „ „
MISCELLANEOUS .. .. 6d. „ „
Caps, 1d. per word extra. Box No. 6d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:—
KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

STAR CINEMAS (LONDON), LTD., and Associated Companies, 15, Wellington Street, LEEDS 1, REQUIRE IMMEDIATELY FIRST-CLASS EXPERIENCED MANAGERS AND RELIEF MANAGERS. GOOD OPPORTUNITY FOR THE RIGHT MEN WITH AN INDEPENDENT, PROGRESSIVE CIRCUIT. ONLY TOP-GRADE MEN WILL BE CONSIDERED.

MANAGER for good-class kinema, small country town; permanent situation for suitable man.—Apply, P., Box 484, Kinematograph Weekly.

JUNIOR Punch Card Operator required for Hollerith system.—Full details to A., Box 518, Kinematograph Weekly.

EXPERIENCED Assistant Manager wanted for Northern city kinema; good opportunity for live wire; age limit 40; please submit references and photograph.—X., Box 515, Kinematograph Weekly.

WANTED, Chief Operator for suburban kinema.—Apply, Manager, Coliseum, Cardiff.

CHIEF PROJECTIONIST required, B hall, South; seven-day licence; small flat available.—R., Box 510, Kinematograph Weekly.

CHIEF PROJECTIONISTS required to represent Equipment Supplier in spare time; high commission and expenses; Manchester, Liverpool, Glasgow, Bristol, Birmingham, London, Sheffield, Newcastle, Leeds.—Replies, in confidence, to Y., Box 516, Kinematograph Weekly.

FOWEY (Cornwall).—Fully qualified Projectionist required for up-to-date small kinema in pleasant location; once nightly, matinée Saturday; no Sundays.—Reply, stating full details previous experience and salary required, Duchy Cinemas, Ltd., Troy Cinema, Fowey, Cornwall.

CHIEF OPERATOR REQUIRED.—Apply letter or 'phone Picture House, Beaconsfield 248.

WANTED, PROJECTIONIST, HELP MANAGER; single; once-nightly kinema.—Photo, particulars, Manager, Theatre, Glynneath, Glam.

SECOND Operator wanted immediately owing to call up.—New Central Cinema, Eastbourne.

DAVIS THEATRE, Croydon, requires the services of an experienced co-Second Operator.—Apply, giving full particulars, to General Manager.

The GRANADA THEATRES LIMITED
require experienced managers and assistant managers for their London and Provincial theatres. Superannuation scheme and commissions. Write full particulars, which will be treated in strictest confidence, to Victor Chapman, The Granada Theatres Limited, 36 Golden Square, London, W.1.

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TELEPHONE 61047 NOTTM
FRED A FOSTER MANAGING DIRECTOR

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Mantles (four sizes) Burners and Heat-proof Globes
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B, BOX 495, "KINE WEEKLY"

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The ONLY firm of ESTATE AGENTS AND VALUERS in the UNITED KINGDOM AND EIRE dealing SOLELY with CINEMA AND THEATRE properties
Special Department devoted to VALUATIONS for INSURANCE and TRANSFER
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500 seater in large South England town with population of 250,000. Ideal for foreign film theatre. No other similar cinema in the town. Full particulars from J. Rowland Sales Ltd.
For further details apply to London Offices: FARADAY HOUSE, 8/10 Charing Cross Rd., W.C.2. Tel.: TEMple Bar 9719, 9710 & 5191. Two Doors from Garrick Theatre

SITUATIONS VACANT (contd.)

RELIEF Manager for North London kinema.—K., Box 503, Kinematograph Weekly.

EXPERIENCED Second Operator required. Permanent. Union rates. Phone: Wembley 4694.

SITUATIONS WANTED

MANAGER (14 YEARS PRESENT EMPLOYER) BADLY NEEDS CHANGE. PRESENT EMPLOYER IS FULLY AWARE OF THIS ADVERT. AND REASON THEREFOR.—D., BOX 521, KINEMATOGRAPH WEEKLY.

YOUNG and efficient Assistant Manager seeks position with independent circuit.—E., Box 522, Kinematograph Weekly.

EXPERIENCED Booking Manager desires change; ten years managerial, plus five years projection; age 31; willing to invest £1,000 in business; accommodation, house or flat, essential.—W., Box 514, Kinematograph Weekly.

EXPERIENCED MANAGER, over 40, desires post where energetic services appreciated, lifetime in trade, circuit trained, no objection to travelling but N.B. preferred. Safe bet for anyone wishing a conscientious manager.—Z., Box 517, Kinematograph Weekly.

DO YOU WANT YOUR CIRCUIT STRAIGHTENED?—First-class booking manager invites replies from those interested in RESULTS.—T., Box 512, Kinematograph Weekly.

MANAGER DESIRES CHANGE, AGE 32, LIFE EXPERIENCE, FULL KNOWLEDGE OPERATING, SOUTHERN COUNTIES PREFERRED.—B., BOX 519, KINEMATOGRAPH WEEKLY.

FOR SALE & WANTED

"N" TYPE Projector for sale, 35-mm. sound projectors, complete new addition fitted automatic fire extinguisher.—Apply, U., Box 489, Kinematograph Weekly.

THREE-PHASE synchronous camera motor for Debrie Super-Parvo.—C., Box Box 520, Kinematograph Weekly.

KINEMA FOR SALE

FREEHOLD, fully equipped, kinema, South coast. Vac. pos., must sell. £8,500.—P. Box 508, Kinematograph Weekly.

KINEMAS WANTED

KINEMA lease wanted. Manager desirous of striking out for himself. Flat essential.—U., Box 513, Kinematograph Weekly.

WANTED TO PURCHASE KINEMA, APPROX. 600 SEATS, IN SOUTH WALES OR WEST ENGLAND.—WALTER BYNORTH, PARK COTTAGE, PORTH, GLAM. PHONE: PORTH 166.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 2, High Street, Christchurch, Hants.

PREMISES TO LET

FILM-CUTTING Rooms to let, Boreham Wood area; fully equipped; if required, projection, commentary, dubbing, mixing facilities available; reasonable rates.—Apply, T., Box 488, Kinematograph Weekly.

MANAGERS

Interested in giving new life to their cinemas, should write for free illustrated brochure and details of combined display and weekly advertising Service.

NO CAPITAL OUTLAY

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3 & 5, ISLINGTON HIGH ST., LONDON, N.1
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Freehold. Modern. Well fitted and equipped. Substantial takings and profits, with unlimited scope to substantially increase. Car Park. Price only £19,000. (C.91)

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Two soundly-established cinemas, situate in large market town close to London. Combined seating 1,100. Both well equipped and held at moderate rentals. Substantial profits. Premium only £5,500. (B.48)

YORKS
Opportunity to acquire two soundly established cinemas. Recently entirely modernised. Combined seating nearly 1,400. Leases at moderate rentals. Satisfactory profits. Premium only £9,000. (C.61)

LANCS
Freehold. Unopposed. Well fitted and equipped. Excellent condition. Low running costs. Regular profits. Price £6,000. (B.49)

YORKS
Unopposed. Large town. Ideal Owner/Manager show. Seating 500. Well fitted and equipped. Present takings and profits capable under personal Management of considerable increase. Lease at moderate rental. Shop included. Premium only £4,000. (A.43)

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Further particulars of the above and of all other available properties will be supplied to principals only, on application to:—

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93/95, WARDOUR STREET, LONDON, W.1.
Telephone: Gerrard 2504 (10 lines) Telegrams: Faddist, Rath, London

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A few shillings spent on a classified advertisement in the "*Sub-Standard Film*" will pay handsome dividends.
Send your "Smalls" today!

ENTIRELY **NEW** REVISED EDITION
THE COMPLETE PROJECTIONIST
by
R. HOWARD CRICKS,
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Edited by
ALEX. J. MARTIN
Associate Editor of "Kinematograph Weekly"
PRICE 10/- POST FREE
ODHAMS PRESS LTD.
Publishing Dept.,
6, CATHERINE STREET LONDON —— W.C.2

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
Continued from page 30						
			NOTTINGHAM.			
Thur., April 5	10.30	Carlton ...	Rocky Mountain ...	Warner ...	Errol Flynn ...	U
			SHEFFIELD.			
Tues., April 3	10.30	Union St. P.P. ...	Jealousy ...	Columbia ...	Larry Parks ...	U
,, ,, 3	10.30	Hippodrome ...	Rocky Mountain ...	Warner ...	Errol Flynn ...	U
Wed., ,, 4	10.45	Cinema House ...	Gasoline Alley ...	Columbia ...	Scotty Beckett ...	U
,, ,, 4	10.30	Union St. P.P. ...	Vengeance Valley ...	MGM ...	Burt Lancaster ...	A
,, ,, 4	10.30	Hippodrome ...	Storm Warning ...	Warner ...	Ginger Rogers ...	A
Thur., ,, 5	10.30	Cinema House ...	Bedtime for Bonzo ...	GFD ...	Ronald Reagan ...	U
Fri., ,, 6	10.30	Cinema House ...	Lights Out	GFD ...	Arthur Kennedy	A
,, ,, 6	10.30	Union St. P.P. ...	Flame of Stamboul ...	Columbia ...	Richard Denning	A
,, ,, 6	10.30	Hippodrome ...	The Next Voice You Hear ...	MGM ...	James Whitmore	A

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Tues., April 3	10.45	Pathe House Theatre "C"	Call of the Klondike	AB-Pathe ...	Kirby Grant ...	U
,, ,, 3	10.30	Private Theatre	Five shorts	Columbia ...	———	—
,, ,, 3	10.45	Private Theatre	Eight shorts	Paramount ...	———	—
,, ,, 3	2.45	Private Theatre	Eight shorts	Paramount ...	———	—
,, ,, 3	2.45	Palace Theatre	Worms Eye View; Notornis Expedition (short)	ABFD ...	Ronald Shiner ...	U
,, ,, 3	10.30	Own Theatre ...	Tomorrow is Too Late	British Lion ...	Vittorio de Sica ...	A
Wed., ,, 4	10.45	Private Theatre	Eight shorts	Paramount ...	———	—
,, ,, 4	2.30	Celluloid Theatre	New Adventures of Tarzan (Reissue); No Sail	New Realm ...	Bruce Bennett ...	U
,, ,, 4	10.30 & 2.30	Own Theatre ...	Father's Little Dividend	MGM	Spencer Tracy ...	U
Fri., ,, 6	10.30	Odeon, Leics. Sq.	Night Without Stars	GFD	David Farrar ...	A
BIRMINGHAM.						
Tues., April 3	10.30	West End ...	Lights Out	GFD	Arthur Kennedy	A
,, ,, 3	10.30	Forum	Rocky Mountain	Warner ...	Errol Flynn ...	U
,, ,, 3	10.30	Futurist ...	There is Another Sun	Butcher's ...	Maxwell Reed ...	A
Wed., ,, 4	10.30	West End ...	The Lemon Drop Kid	Paramount ...	Bob Hope ...	A
,, ,, 4	10.30	Scala	The Flying Missile	Columbia ...	Glenn Ford ...	U
,, ,, 4	10.30	Forum	Storm Warning	Warner ...	Ginger Rogers ...	A
Thur., ,, 5	10.30	Tatler	Quebec	Paramount ...	John Barrymore, jnr.	U
,, ,, 5	10.30	Forum	Inside Straight	MGM ...	David Brian ...	A
,, ,, 5	10.30	West End ...	This is My Affair	20th Century-Fox	Susan Hayward	U
Fri., ,, 6	10.30	West End ...	Bedtime for Bonzo	GFD	Ronald Reagan ...	U
,, ,, 6	10.30	Futurist ...	Revenue Agent	Columbia ...	Douglas Kennedy	A
CARDIFF.						
Tues. April 3	10.45	Odeon	Lights Out	GFD	Arthur Kennedy	A
,, ,, 3	10.30	Olympia ...	Young Daniel Boone	AB-Pathe ...	David Bruce ...	U
,, ,, 3	10.45	Park Hall ...	The Next Voice You Hear ...	MGM ...	James Whitmore	A
Wed., ,, 4	10.30	Odeon	Quebec	Paramount ...	John Barrymore, jnr.	U
,, ,, 4	10.45	Olympia ...	Cause for Alarm!	MGM ...	Loretta Young ...	A
Fri., ,, 6	10.45	Odeon	Bedtime for Bonzo	GFD	Ronald Reagan ...	U
,, ,, 6	10.30	Empire	The Lemon Drop Kid	Paramount ...	Bob Hope ...	A
,, ,, 6	10.45	Capitol ...	Fourteen Hours	20th Century-Fox	Paul Douglas ...	A
,, ,, 6	10.45	Park Hall ...	The Flying Missile	Columbia ...	Glenn Ford ...	U
,, ,, 6	10.30	Olympia ...	Rocky Mountain	Warner ...	Errol Flynn ...	U
GLASGOW.						
Tues., April 3	10.45	Regal	Wedding Bells	MGM ...	Fred Astaire ...	U
,, ,, 3	11.00 & 2.30	Own Theatre ...	This is My Affair	20th Century-Fox	Susan Hayward	U
Wed., ,, 4	10.30	Gaumont ...	The Lemon Drop Kid	Paramount ...	Bob Hope ...	A
,, ,, 4	10.45	Cosmo	The Next Voice You Hear ...	MGM ...	James Whitmore	A
Thur., ,, 5	10.45	Regal	Cause for Alarm!	MGM ...	Loretta Young ...	A
,, ,, 5	10.45	La Scala ...	Gasoline Alley	Columbia ...	Scotty Beckett ...	U
Fri., ,, 6	10.45	Gaumont ...	Lights Out	GFD	Arthur Kennedy	A
,, ,, 6	10.45	La Scala ...	Flame of Stamboul	Columbia ...	Richard Denning	A
LEEDS.						
Tues., April 3	10.45	Odeon	Bedtime for Bonzo	GFD	Ronald Reagan ...	U
,, ,, 3	10.30	Ritz	Pagan Love Song	MGM ...	Esther Williams	U
,, ,, 3	10.30	Scala	Fourteen Hours	20th Century-Fox	Paul Douglas ...	A
Wed., ,, 4	10.30	Ritz	Cause for Alarm!	MGM ...	Loretta Young ...	A
,, ,, 4	10.45	Tower	Pygmy Island	Columbia ...	Johnny Weissmuller	U
Thur., ,, 5	10.30	Ritz	Inside Straight	MGM ...	David Brian ...	A
,, ,, 5	10.45	Tower	Gasoline Alley	Columbia ...	Scotty Beckett ...	U
Fri., ,, 6	10.45	Odeon	Lights Out	GFD	Arthur Kennedy	A
,, ,, 6	10.30	Majestic ...	The Lemon Drop Kid	Paramount ...	Bob Hope ...	A
,, ,, 6	10.45	Tower	Jealousy	Columbia ...	Larry Parks ...	U
,, ,, 6	10.30	Ritz	Rocky Mountain	Warner ...	Errol Flynn ...	U
LIVERPOOL.						
Tues., April 3	10.30	Odeon	Lights Out	GFD	Arthur Kennedy	A
,, ,, 3	10.30	Gaumont ...	The Lemon Drop Kid	Paramount ...	Bob Hope ...	A
,, ,, 3	10.30	Forum	Inside Straight	MGM ...	David Brian ...	A
Wed., ,, 4	10.45	Gaumont ...	This is My Affair	20th Century-Fox	Susan Hayward	U
Thur., ,, 5	10.45	Majestic ...	Revenue Agent	Columbia ...	Douglas Kennedy	A
,, ,, 5	10.30	Forum	Rocky Mountain	Warner ...	Errol Flynn ...	U
Fri., ,, 6	10.30	Odeon	Bedtime for Bonzo	GFD	Ronald Reagan ...	U
,, ,, 6	10.45	Futurist ...	Pagan Love Song	MGM ...	Esther Williams	U
,, ,, 6	10.45	Majestic ...	Gasoline Alley	Columbia ...	Scotty Beckett ...	U
MANCHESTER.						
Tues., April 3	10.45	Odeon	Lights Out	GFD	Arthur Kennedy	A
,, ,, 3	10.45	Gaiety	Pagan Love Song	MGM ...	Esther Williams	U
,, ,, 3	10.45	Gaumont ...	This is My Affair	20th Century-Fox	Susan Hayward	U
,, ,, 3	10.45 & 2.15	Private Theatre	Rocky Mountain	Warner ...	Errol Flynn ...	U
Wed., ,, 4	10.45	Gaumont ...	The Lemon Drop Kid	Paramount ...	Bob Hope ...	A
,, ,, 4	10.30	Gaiety	The Return of Jesse James; Holiday Rhythm	Exclusive ...	John Ireland ...	U
,, ,, 4	10.45	Theatre Royal ...	Cause for Alarm!	MGM ...	Loretta Young ...	A
Fri., ,, 6	10.45	Odeon	Bedtime for Bonzo	GFD	Ronald Reagan ...	U
,, ,, 6	10.45	Deansgate ...	Quebec	Paramount ...	John Barrymore, jnr.	U
,, ,, 6	10.45	Gaiety	Inside Straight	MGM ...	David Brian ...	A
,, ,, 6	10.45	New Oxford ...	Pygmy Island	Columbia ...	Johnny Weissmuller	U
,, ,, 6	10.45 & 2.15	Private Theatre	Storm Warning	Warner ...	Ginger Rogers ...	A
NEWCASTLE.						
Tues., April 3	10.30	Odeon	Bedtime for Bonzo	GFD	Ronald Reagan ...	U
Wed., ,, 4	10.30	Queen's ...	The Lemon Drop Kid	Paramount ...	Bob Hope ...	A
,, ,, 4	10.30	Stoll	Inside Straight	MGM ...	David Brian ...	A
,, ,, 4	10.30	Haymarket ...	Rocky Mountain	Warner ...	Errol Flynn ...	U
Thur., ,, 5	10.30	Grainger ...	Wedding Bells	MGM ...	Fred Astaire ...	U
,, ,, 5	10.45	Essoldo ...	Pygmy Island	Columbia ...	Johnny Weissmuller	U
,, ,, 5	10.30	Haymarket ...	Storm Warning	Warner ...	Ginger Rogers ...	A
Fri., ,, 6	10.30	Odeon	Lights Out	GFD	Arthur Kennedy	A

Continued on page 29

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Call Of the Klondike" (*AB-Pathé*).—Outdoor drama of a Mountie's efforts to solve the disappearance of three prospectors in the Canadian Rockies.

"Worm's Eye View" (*ABFD*).—Comedy adapted from the stage farce, starring Ronald Shiner. It describes the experiences of RAF men while staying at a civilian billet.

"Tomorrow is Too Late" (*British Lion*).—Prize-winning Italian drama, dealing with the problems of adolescents and introducing Pier Angeli.

"New Adventures of Tarzan" (*New Realm*).—Reissue reviewed in KINE., August 1, 1935, concerning a jungle expedition in search of a valuable jewel.

"Father's Little Dividend" (*MGM*).—Sequel to "Father of the Bride," starring Spencer Tracy, Joan Bennett and Elizabeth Taylor.

"Night Without Stars" (*GFD*).—Describing the romance of a partially blinded Englishman and a French girl, the former becoming involved with the girl's brother, a black-marketeer.

GENERAL RELEASES FOR APRIL 2

AB-Pathé.—"Sideshow," American (A), 6,027 feet.

Eros.—"Mr. Drake's Duck," British (U), 7,261 feet.

Exclusive.—"To Have and To Hold," British (A), 5,759 feet.

Paramount.—"The Mating Season," American (U), 9,090 feet; "The Great Missouri Raid," American (A), 7,348 feet.

Republic.—"Rio Grande," American (U), 9,433 feet.

20th Century-Fox.—"Rawhide," American (A), 7,713 feet.

LATE EXTRA

Thursday, March 29.

10.30 a.m., Own Theatre.—"Springtime in the Zoo," short (Renown).

Friday, March 30.

1.45 p.m., La Continentale.—"Lost Youth" (Archway).

2.30 p.m., Celluloid Theatre.—"The Corpse Vanished" (Reissue); "A Willing Horse" (New Realm).

"All Quiet" Set For an All-time Record

Still playing to big houses wherever it is shown, Eros announces yet another all-time record for the 20-year-old classic, "All Quiet on the Western Front." At the Synod Hall, Edinburgh, takings for the week exceeded anything this kinema has ever known and the picture is being retained for a further week.

At the end of last year "All Quiet" made box-office history at Brighton, Leicester, Newcastle and Aberdeen, and drew crowds in the West End at the Academy, Oxford Street.

Its continued success firmly maintains the point made by the Hyams brothers at their 1950 Eros conference, when they said that many reissues today were better than new product.

Broadcast For "A Walk in the Sun"

Eros' "A Walk in the Sun," which has been booked to the entire ABC circuit with general release commencing on April 30, will be given a 45-minute broadcast in the BBC Light Programme on Saturday, March 31.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

MAKE IT *Your Affair* TO ATTEND THESE TRADE SHOWS

SHEFFIELD—GAUMONT
Thursday, March 29th, 10.30 a.m.

NEWCASTLE—CENTURY THEATRE
Friday, March 30th, 10.30 a.m. and 3 p.m.

CARDIFF—EMPIRE
Friday, March 30th, 10.45 a.m.

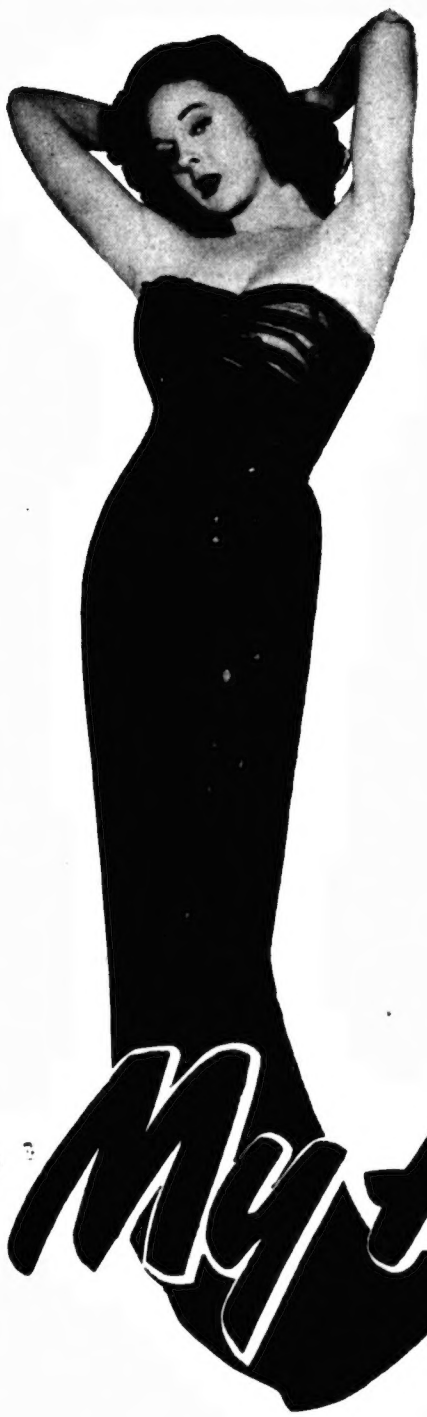
LEEDS—SCALA
Friday, March 30th, 10.30 a.m.

MANCHESTER—GAUMONT
Tuesday, April 3rd, 10.45 a.m.

GLASGOW—CENTURY THEATRE
Tuesday, April 3rd, 11 a.m. and 2.30 p.m.

LIVERPOOL—GAUMONT (TROCADERO)
Wednesday, April 4th, 10.45 a.m.

BIRMINGHAM—WEST END CINEMA
Thursday, April 5th, 10.30 a.m.



"Second cousin to 'All About Eve'. Infallible woman's picture with enough chuckles in it to entertain their escorts."
Daily Film Renter

"Brilliant performance by Susan Hayward, the screen's number one minx. The men will enjoy the film as much as the women, but possibly for different reasons!" *Kine Weekly*

"Tip-top instance of popular screen fare that cannot fail to capture interest of women patrons. Entertainment is of that sparkling variety so expected from 20th-Fox."
The Cinema

This is My Affair

starring SUSAN HAYWARD DAN DAILEY · GEORGE SANDERS
with Sam Jaffe · Randy Stuart · Marvin Kaplan · Harry Von Zell · Barbara Whiting · Vicki Cummings · Ross Elliott · Richard Lane · Mary Philips
Directed by MICHAEL GORDON · Produced by SOL C. SIEGEL · Screen Play by Abraham Polonsky · Adaptation by Vera Caspary · From the Novel by Jerome Weidman

20th CENTURY-FOX